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NOOTKA AND QUILEUTE MUSIC

By

FRANCES DENSMORE

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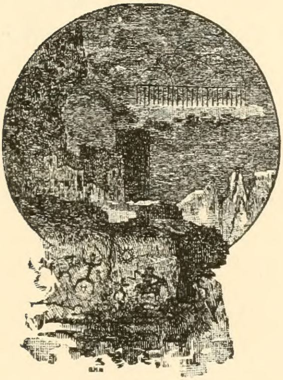
By

FRANCES DENSMORE



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LETTER OF TRANSMITTAL

Smithsonian Institution,
Bureau of American Ethnology,
Washington, D. C., July 15, 1938.

Sir: I have the honor to transmit herewith a manuscript entitled "Nootka and Quileute Music," by Frances Densmore, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

M. W. Stirling, *Chief.*

Dr. C. G. Abbot,
Secretary of the Smithsonian Institution.

FOREWORD

The songs of the sea are here presented and their structure compared with that of the Indian songs from prairie, woodland, high plateau, and desert which have previously been studied.[1] These are songs of whalers who went far out on the ocean in their wooden canoes and brought home the mighty trophies of their chase. They were men of great physical strength and they sang of the thunderbird, to whom they looked for help. They were warriors, cutting off the heads of the enemy, and they held the potlatch with lavish generosity of gifts. In pageantry they found a natural expression, yet many of their songs contain an exquisite poetry and delicacy of thought.

This material was collected at Neah Bay, Wash., on the Strait of Juan de Fuca, near Cape Flattery, during the summers of 1923 and 1926. On both trips the writer had the helpful companionship of her sister, Margaret Densmore.

To her faithful interpreter, Mrs. Hazel Parker Butler, and to all who assisted in the work of collecting this material, the writer extends her grateful acknowledgment.

---

[1] Chippewa Music, Bull. 45; Chippewa Music, II, Bull. 53; Teton Sioux Music, Bull. 61; Northern Ute Music, Bull, 75; Mandan and Hidatsa Music, Bull. 80; Papago Music, Bull. 90; Pawnee Music, Bull. 93; Menominee Music, Bull. 102; Yuman and Yaqui Music, Bull. 110, Bur. Amer. Ethn.; Music of the Tule Indians of Panama, Smithsonian Misc. Colls., vol. 77, No. 11; Cheyenne and Arapaho Music, Southwest Museum Papers No. 10; Music of Santo Domingo Pueblo, New Mexico, Southwest Museum Papers No. 12.

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2. ARRANGED IN ORDER OF CATALOG NUMBERS

Catalog No.	Title of song	Name of singer	Serial No.	Page
	MAKAH			
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1295	Song in the canoe	do	146	253
1296	Echo song (*a*)	do	147	254
1297	Echo song (*b*)	do	148	255
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1300	Song addressed to a shark	do	109	196
1301	Song to bring rain	do	110	198
1302	Song of the man on the rock	do	111	199
1303	Song concerning a man's tumanos	do	24	86
1304	"I hear the bird singing"	do	96	179
1305	"My dear friend is going away"	do	93	177
1306	Song of the crow	do	95	178
1307	Song after food was served	do	80	162
1308	Song before feast	do	79	161
1309	Game song (*d*)	do	195	325
1310	Song during feast	do	81	163

Catalog No.	Title of song	Name of singer	Serial No.	Page
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1314	"I will not cut off your head"	do	99	186
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1319	Song of the women guests	do	20	82
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1342	Game song (*c*)	do	194	324
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1344	"How high my forehead is getting"	do	91	174
1345	"Let me see the island"	do	196	326
1346	"I cannot forget you"	do	197	327
1347	"I am getting old"	do	92	175
1348	Song of Maturity feast (*a*)	do	140	242
1349	"My little son"	do	124	226
1350	Song of those who remained at home	do	103	190
1351	Dream song of a whaler	do	33	95
1352	Song to make a wounded whale swim toward shore.	do	4	60
1353	"Let us go after crabs"	Mrs. Wilson Parker	119	221

Catalog No.	Title of song	Name of singer	Serial No.	Page
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1358	Song composed by Dawn (*b*)	do	163	274
1359	Song composed by Dawn (*c*)	do	164	275
1360	Song composed by Waksi'ke (*a*)	do	160	270
1361	Song composed by Waksi'ke (*b*)	do	161	272
1362	Song composed by Toak (*a*)	do	165	276
1363	Song composed by Toak (*c*)	do	167	278
1364	Song of defiance (*b*)	do	70	152
1365	Mrs. Parker's dream song	do	158	267
1366	Mink's song	do	134	235
1367	Kingfisher's song	do	133	234
1368	Chickadee's daughter	do	132	233
1369	Ten fathoms of wampum shell	do	129	230
1370	Song concerning the fishing spear	do	130	231
1371	Song concerning Kwati's anklets	do	131	232
1372	Beaver's song to bring rain	do	135	236
1373	A flower's song to bring rain	do	136	237
1374	"My canoe is full of kelp fish"	do	127	228
1375	Song of Pintlachatl dance (*c*)	do	73	155
1376	Song of Pintlachatl dance (*d*)	do	74	156
1377	Song concerning the whale which could not be eaten.	James Guy	1	54
1378	Song concerning the eatable whale	do	2	56
1379	Song concerning the married man who became a whaler.	do	3	59
1380	Song of gathering at which whale fin was displayed.	do	5	65
1381	"I come to the land"	do	6	65
1382	A whale returns	do	7	66
1384	Klokali song (*a*)	do	39	104
1385	Klokali song (*b*)	do	40	105
1386	Song of Pintlachatl dance (*a*)	do	71	153
1387	Song of Pintlachatl dance (*b*)	do	72	154
1388	Song of a head hunter	do	104	191
1389	Song of a returning war party	do	105	192
1390	Song concerning the feather	do	185	299
1391	"A path on the mountain peaks"	do	186	300
1392	"In the treetop"	do	112	200
1393	Song of the squirrel	do	113	201
1394	Song of the little slave man	do	114	203

Catalog No.	Title of song	Name of singer	Serial No.	Page
	MAKAH—Continued			
1395	Song with impersonation of the wild white geese.	Mrs. Helen Irving	50	121
1396	Song with impersonation of wolves	do	55	126
1397	Song with impersonation of deer (*a*)	do	51	123
1398	Song with impersonation of deer (*b*)	do	52	124
1399	"Mine is a proud village"	do	19	81
1400	Duplication of No. 197			328
1401	Song composed by Toak (*b*)	Mrs. Helen Irving	166	277
1402	Song composed by Mrs. Irving and Mrs. Kalopa.	do	159	269
1403	Dance impersonation of a little fish	do	53	125
1404	Song to a little girl	do	121	223
1405	"She will pick salmonberries"	do	116	218
1406	Song of prophecy	do	122	224
1407	Song of the war club	do	98	185
1408	"Do not try to imitate me"	do	77	159
1409	Entering dance song	do	67	148
1410	Song of the Saiyuk Society (*a*)	do	187	303
1411	Song of the Saiyuk Society (*b*)	do	188	304
1412	Song belonging to the last Makah chief.	Charles Swan	78	160
1413	Young Doctor's canoe song (*a*)	do	57	133
1414	Young Doctor's canoe song (*b*)	do	58	134
1415	Young Doctor's canoe song (*c*)	do	59	135
1416	Wand dance song	do	49	119
1417	Makah Homatsa song	do	63	142
1418	Klikitat dance song	do	61	139
1419	Modern Klokali song	do	48	118
1420	"The other tribes are praising me"	Philip Ladder	34	97
1421	Song of the Kluklukwatk dance (*a*)	do	35	98
1422	Song of the Kluklukwatk dance (*b*)	do	36	99
1423	Song of the Kluklukwatk dance (*c*)	do	37	100
1424	"I am dancing in the air"	do	38	101
1425	Song of the oil potlatch	Wilson Parker	9	70
1426	Dance song of the young women	do	10	71
1427	Song of a whale	do	8	68
1428	Song at parting	Chester Wandahart	94	177
1429	Social song	do	84	168
1430	Love song	Edwin Hayte	199	329
1431	Song on the way to war	James Guy	100	187
	CLAYOQUOT			
1432	"Ten large diamonds"	Mrs. Sarah Guy	44	114
1433	"I possess the salt water"	do	45	115
1434	Lightning dance song	do	46	116
1435	"The wolves are howling"	do	47	117

Catalog No.	Title of song	Name of singer	Serial No.	Page
	CLAYOQUOT—Continued			
1436	"I am trying to look as pretty as I can."	Mrs. Sarah Guy	83	167
1437	"My island home"	do	143	249
1438	"I will win a bride"	do	144	250
1439	"My love is like the waves of the sea."	do	145	251
1440	Clayoquot song for treatment of the sick (*a*).	do	183	295
1441	Clayoquot song for treatment of the sick (*b*).	do	184	296
1442	"We make you join the Klokali"	do	43	113
1443	Clayoquot war song (*a*)	do	106	193
1444	Clayoquot war song (*b*)	do	107	193
1445	Head hunter's song of triumph	do	108	194
1446	"Look down and make it calm"	do	175	285
1447	"Send us a rainbow"	do	176	285
1448	Song addressed to the breakers (*a*)	do	168	279
1449	Song addressed to the breakers (*b*)	do	169	280
1450	"Be still"	do	170	281
1451	"The breakers roll more easily"	do	172	282
1452	"The water will be calm in the morning."	do	173	283
1453	"The sea is calm"	do	171	281
1454	Song to bring the herring	do	152	261
1455	"Do you never grow tired of the clouds?"	do	174	284
1456	Song of the Raven while the seal was cooking.	do	139	241
1457	Song of Snail's daughter	do	137	238
1458	Song of Crow's daughter	do	138	239
1459	Oldest daughter's dance song	do	75	157
1460	Youngest daughter's dance song	do	76	158
1461	Song of Maturity feast (*b*)	do	141	244
1462	"I wish I was out on the rocks"	Mrs. Annie Long Tom	118	220
1463	"I will be a great warrior"	do	123	225
1464	"How tiny you are"	do	115	217
1465	"You may go away"	do	142	246
1466	"I will not have him"	do	89	172
1467	Song of the four little shell animals	do	155	264
1468	"Try to win her love"	do	198	328
1469	A basket full of snipe	do	125	227
1470	"The other babies bother me"	do	117	219
1471	"Do not go away"	do	85	169
1472	"They come from under the water"	do	86	169
1473	Courtesy song (*a*)	do	87	170
1474	Courtesy song (*b*)	do	88	171
1475	Annie Long Tom's dream song	do	156	266

Catalog No.	Title of song	Name of singer	Serial No.	Page
	CLAYOQUOT—Continued			
1476	"Stop singing"	Mrs. Annie Long Tom	97	180
1477	Social dance song	do	68	150
1478	Song of the Saiyuk Society (*c*)	do	189	305
1479	Song of the Saiyuk Society (*d*)	do	190	306
1480	Song of the Saiyuk Society (*e*)	do	191	306
1481	"Do not be ashamed of your song"	do	153	262
1482	Duplication of No. 155	do		265
1483	Song concerning a pair of shoes	do	157	267
1484	Song received from a chipmunk	do	154	263
	QUILEUTE			
1485	Song of a little boy in search of his grandparents.	Mrs. Gilbert Holden	210	341
1486	Song of the raven	do	209	340
1487	Song of boasting	do	208	339
1488	Song congratulating a rival musician	do	205	336
1489	Dance song (*a*)	do	206	337
1490	Dance song (*b*)	do	207	338
1491	Bear song	do	204	335
1492	Song of the hair seals	do	203	333
1493	A whale is singing	do	202	332
1494	"Look and see your tumanos"	do	201	331
1495	Song when treating the sick	do	200	330
	VANCOUVER ISLAND (tribe not designated)			
1496	Homatsa song (*a*)	Charles Swan	64	143
1497	Song with spearmen's dance	do	60	138
1498	Song with changeable mask dance	do	62	140
1499	Song of the horsemen	do	56	132
1500	Homatsa song (*b*)	Edwin Hayte	65	145
1501	Klokali song learned from a slave (*a*)	Young Doctor	41	107
1502	Klokali song learned from a slave (*b*)	James Guy	42	108
	NOOTKA			
1503	Homatsa dance song	Edwin Hayte	66	146
	QUINAIELT			
1504	Song of the guests in their canoes	Young Doctor	13	75
	YAKIMA			
1505	Song of defiance (*b*)	Mrs. Wilson Parker	69	151

SPECIAL SIGNS USED IN TRANSCRIPTION OF SONGS

A line slanting downward, placed after a note, indicates that the tone trailed downward with a *glissando* and *diminuendo*, the ending of the tone being somewhat indefinite.

┌──────┐ placed above a series of notes indicates that they constitute a rhythmic unit.

+ placed above a note indicates that the tone is sung slightly less than a semitone higher than the diatonic pitch.

– placed above a note indicates that the tone is sung slightly less than a semitone lower than the diatonic pitch.

⊂ placed above a note indicates that the tone is prolonged slightly beyond the note value.

⊃ placed above a note indicates that the tone is given less than the note value.

PHONETICS

It should be noted that Indian words appearing in the text are given as they sounded to the author and do not profess to be exact phonetic renderings.

The letters used to represent native sounds should be understood as a rough approximation. The vowels have continental values. *ai* is pronounced as in *aisle.* The consonants represent the nearest English equivalents, except that *c* stands for *sh*, and *x* for the sound of German *ch* in prepalatal position.

NAMES OF SINGERS AND NUMBERS OF SONGS RECORDED BY EACH [2]

MAKAH

Young Doctor	60	Philip Ladder	5
Mrs. Wilson Parker	24	Wilson Parker	3
James Guy	19	Chester Wandahart	2
Helen Irving	17	Edwin Hayte	1
Charles Swan	8		

CLAYOQUOT

Sarah Guy	30	Annie Long Tom	23

QUILEUTE

Mrs. Gilbert Holden	11

OTHER TRIBES

Charles Swan	4	James Guy	1
Edwin Hayte	2	Mrs. Wilson Parker	1
Young Doctor	2		

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[2] Two of these songs are duplications and one was transcribed but is not presented. These have catalog but not serial numbers.

CHARACTERIZATION OF SINGERS

MAKAH

Young Doctor* (pl. 1), who recorded more songs than any other singer, was formerly a medicine man. (See p. 286.) Conservative and quiet, he seldom attends the tribal gatherings but is respected by the members of the little community, both Indians and white men. He understands ordinary conversation in English but speaks only a limited number of English words. In the early morning he goes fishing, being able to manage his boat although he is so crippled that he can not stand upright. His store and his work in wood and bone carving occupy his time during the day, and he is constantly busy. As he was unable to go to the place where songs were being recorded, the phonograph was taken to his store and he recorded his songs in the rear of that building, stopping when necessary to wait upon a customer. On the wall at the back of his store is a drawing on cotton cloth representing one of his dreams.

Mr.* and Mrs.* Wilson Parker are the parents of the writer's interpreter, Hazel Parker Butler. Mr. Parker is a dignified member of the Makah tribe who recorded several songs, only three of which were transcribed. Mrs. Parker (pl. 2, *a*) does not understand English. She was well trained in the old manner of life, which she follows, in many respects, at the present time.

James Guy* (pl. 3, *c*) is almost blind but possesses a clear memory. His wife, Sarah Guy,* is the daughter of a Clayoquot chief and recorded many songs of that tribe.

Helen Irving* (pl. 3, *b*) is younger than the other women singers and more progressive in her manner of life. Her house is well furnished and she carries on the routine of life practiced by white women. She is the wife of Washington Irving.

Charles Swan (pl. 4, *b*, *c*), employed as an agency policeman, is a carpenter by trade. He is a grandson of the last chief of the entire tribe and lives on the site of the old Makah village. (Cf. footnote p. 268.)

Philip Ladder* lives near the creek that flows back of the old village site and recorded several songs in addition to those presented. His wife is a slave woman and is usually busy at the stream (pl. 5, *b*, *c*). She recorded several songs that were not transcribed. Mr. and Mrs. Ladder belong to the Shaker Church, which has an organization and a building at Neah Bay.

Edwin Hayte (pl. 5, *a*) is a quiet, unobtrusive man whose opinion is highly regarded. He was formerly a successful whaler and keeps the implements of his craft.

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* Deceased (1938).

Chester Wandahart recorded three songs, only two of which are presented. He is one of the more progressive Makah and comes of an old family.

The native names of singers, when available, are presented with their songs.

CLAYOQUOT

Sarah Guy (pl. 3, *d*), the wife of James Guy, recorded more songs than any other singer except Young Doctor. In her childhood she lived at Clayoquot Sound, on the west coast of Vancouver Island. She married James Guy when a young woman and came to live at Neah Bay. The singing of songs connected with her early home aroused so many memories that she was frequently overcome with emotion. Her voice was not strong, and her records were transcribed with difficulty. She is an expert maker of baskets and very industrious, sitting on the floor with her back against the wall and her materials conveniently disposed around her. Both she and her husband experienced much discomfort in sitting on a chair to record their songs, as this position is contrary to their custom. This is from preference, as their house is commodious and their children have the furnishings used by the white race.

Annie Long Tom (pl. 6, *a*) is also a member of the Clayoquot tribe who married a Makah when a young woman and came to live at Neah Bay. She is now a widow, living by herself and being constantly occupied with seasonal occupations or the making of baskets for sale. On one occasion a large amount of seal meat was seen drying in her shed, and another day she was busy with fresh berries. Her knowledge of English is limited but she contrives to make herself understood.

QUILEUTE

Mrs. Gilbert Holden* (pl. 2, *b*) came to Neah Bay from the Quileute village to attend the celebration of Makah Day. She is one of the leading singers in her tribe. The Quileute village is on the shore of the Pacific Ocean, south of Cape Flattery.

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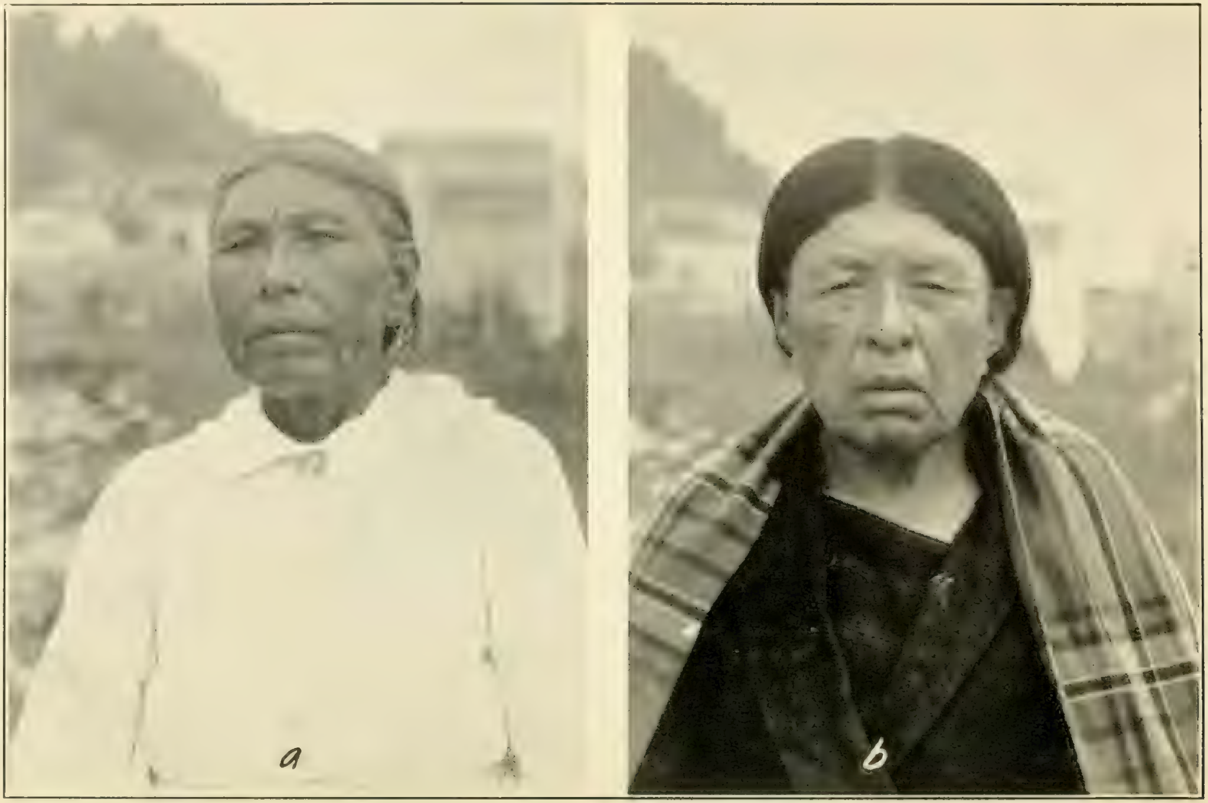
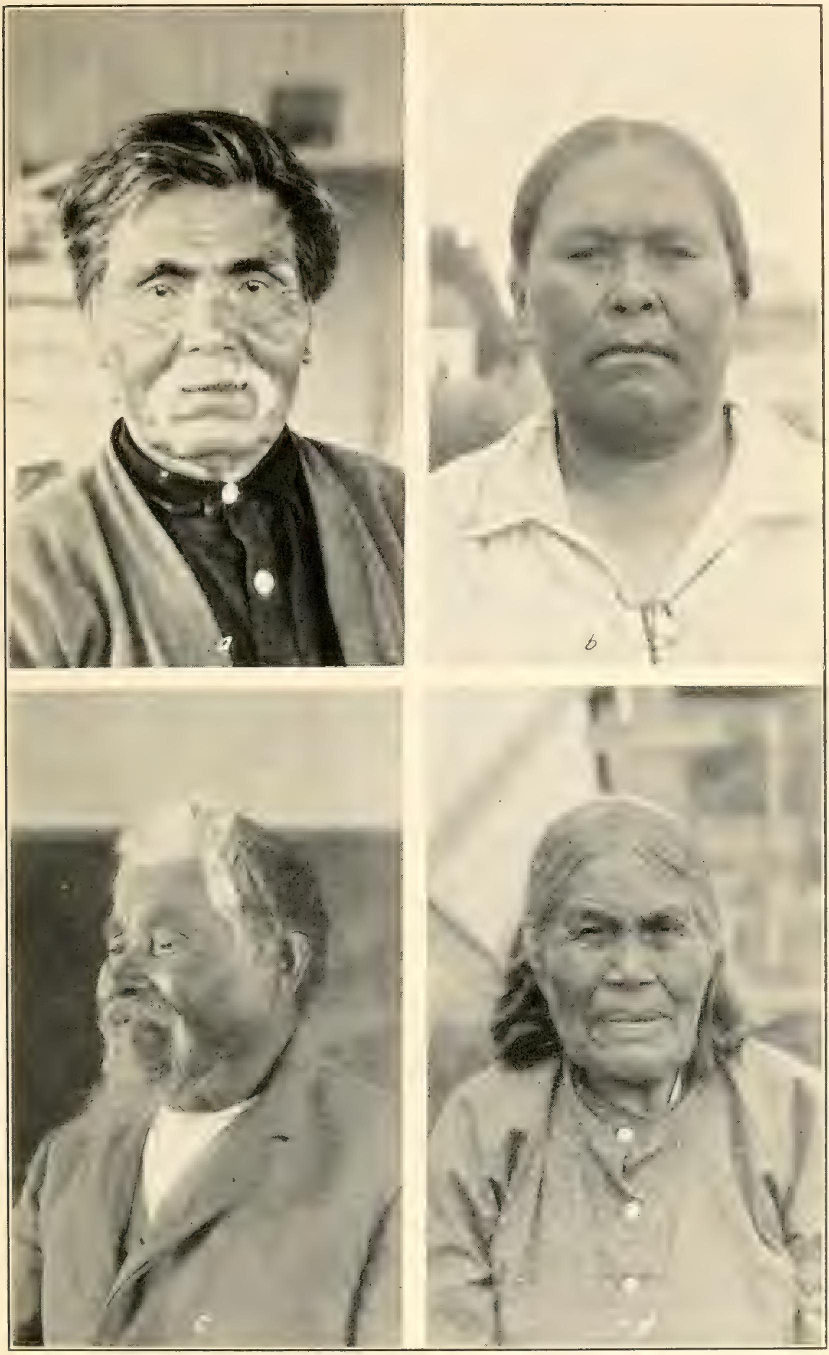
* Deceased (1938).

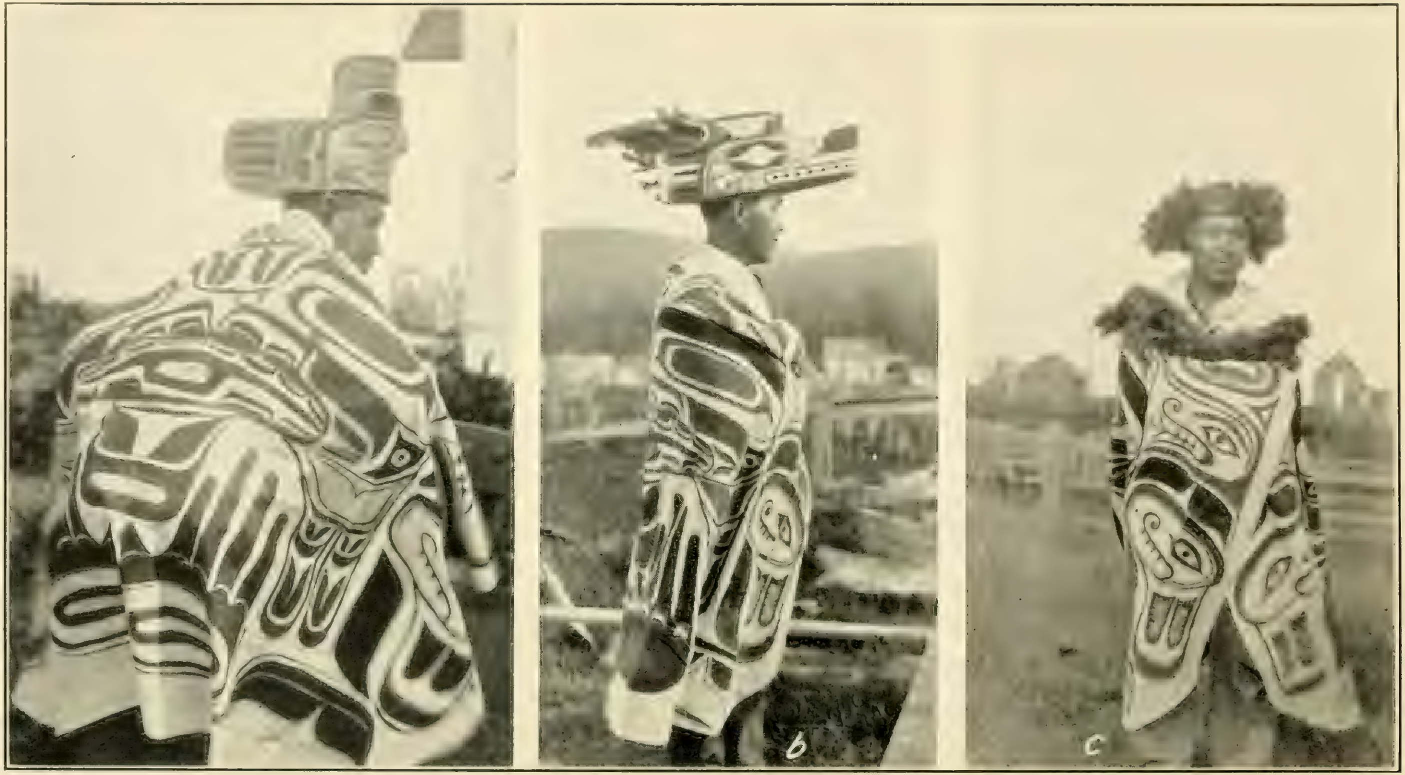
Young Doctor.



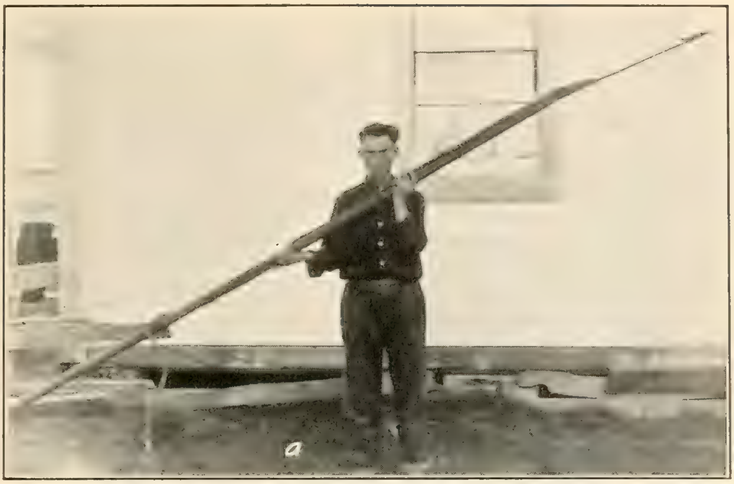
a, Mrs. Wilson Parker. *b*, Mrs. Gilbert Holden.



a, Albert Irving. *b*, Helen (Mrs. Washington) Irving. *c*, James Guy. *d*, Sarah (Mrs. James) Guy.



a, Jim Hunter in dance costume. *b*, *c*, Charles Swan in dance costume.

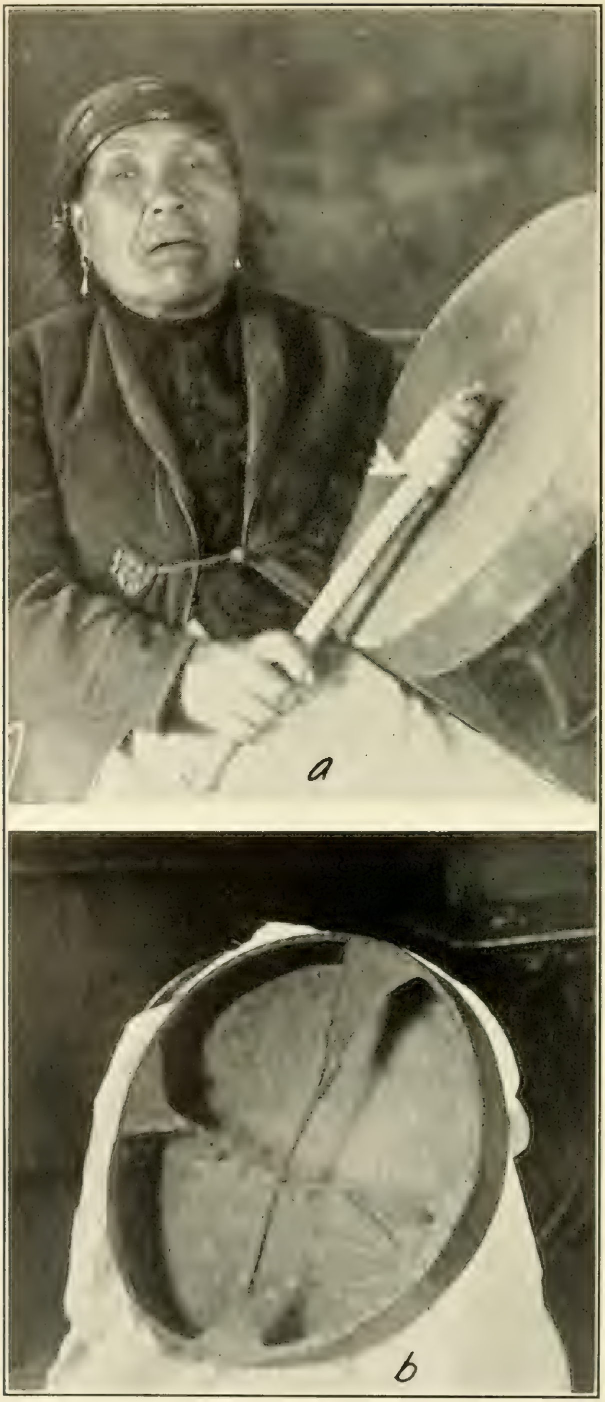


a, Edwin Hayte with whale lance.

b, Makah woman with fish.

Copyright by C. A. Clay.

c, Makah woman washing clothes.



a, Annie Long Tom. *b*, Drum (reverse).

NOOTKA AND QUILEUTE MUSIC

By Frances Densmore

THE MAKAH, CLAYOQUOT, AND QUILEUTE TRIBES

The three tribes whose music is here presented belong to two linguistic stocks, the Makah and Clayoquot belonging to the Nootka branch of the Wakashan stock and the Quileute being a Chimakuan tribe. The home of the Clayoquot is on Clayoquot Sound, on the west coast of Vancouver Island, but numerous members of the tribe have married Makah and live at Neah Bay (pl. 7). The Quileute are now the only representative of their linguistic stock and are few in number. They reside chiefly at La Push, on the west coast of Washington. Although they were formerly at war with the Makah they are now under the Neah Bay Agency, together with that tribe. The name Nootka was originally applied to the Mooachaht of Nootka Sound but subsequently extended to all the tribes speaking a similar language. These extend from Cape Cook on the north to beyond Port San Juan; the Makah of Cape Flattery, Wash., being the most southern representative of the group.[3] According to Swan, writing prior to 1869, the Makah called themselves "Kwe-net-che-chat" and were known by two other names among neighboring tribes, all of these names meaning "the people who live on a point of land projecting into the sea," or "Cape people."[4] "The Makah have a legend that they were created on the cape. First, animals were produced, and from the union of some of these with a star which fell from heaven, came the first men, and from them sprang all the race of Nitinats, Clayoquots, and Makahs. Indians were also created on Vancouver Island at the same time."[5]

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[3] Bulletin 30, Bur. Amer. Ethn., handbook of American Indians, pt. 1, pp. 305, 791; pt. 2, pp. 82, 340, 341.

[4] Swan, James G., The Indians of Cape Flattery, Smithsonian Contributions to Knowledge, vol. XVI, No. 220, 1870, p. 1. This paper is prefaced by an "Advertisement" by Joseph Henry, then Secretary of the Smithsonian Institution, stating that "The following memoir on the Makah Indians was prepared at the request of the Smithsonian Institution by Mr. James G. Swan, who for several years resided among them in the capacity of teacher and dispenser of medicines under the Government of the United States. Mr. Swan had previously become well acquainted with the Indian tribes of the Pacific, and had published a small work detailing his adventures among them. In 1855 he accompanied the late Major General Stevens, then Governor of Washington Territory, while making treaties with the Makahs and other tribes, and was subsequently appointed to the position above mentioned." Frequent reference will be made to this work as many customs seen by its author were described to the present writer or observed in a modified form.

The region inhabited by these tribes is shown in figure 1.

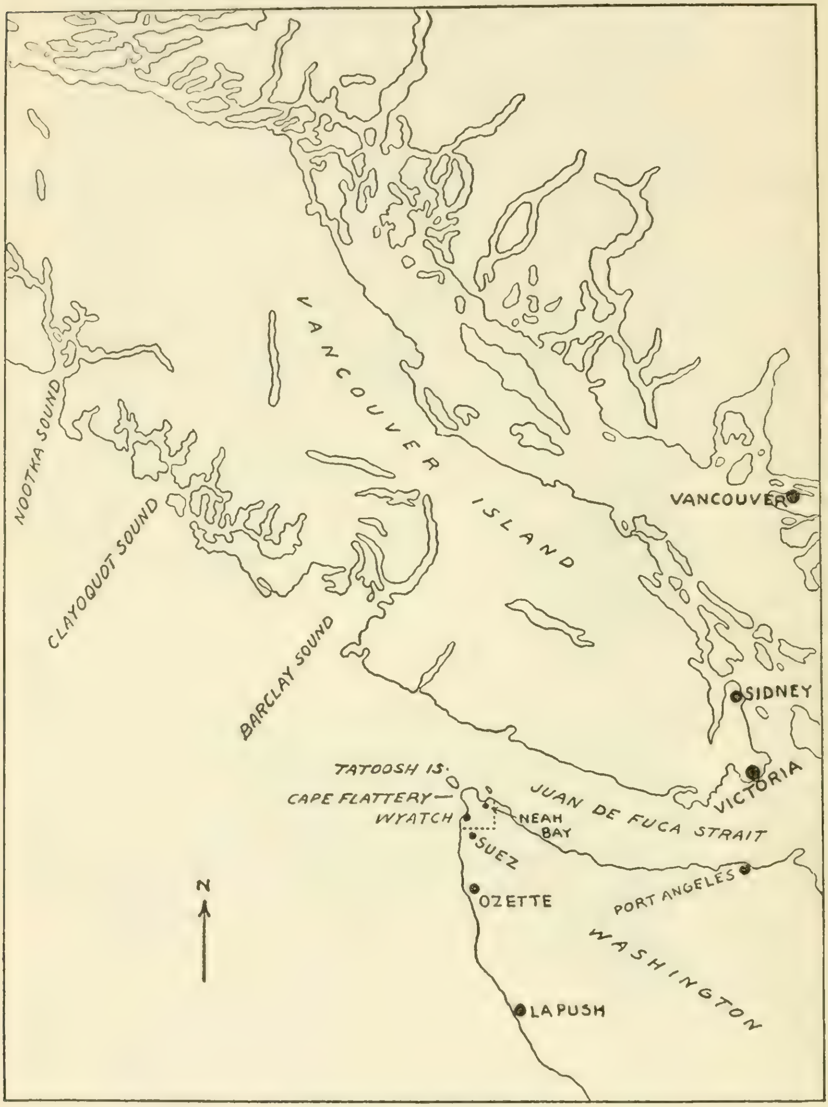
VANCOUVER ISLAND
NOOTKA SOUND
CLAYOQUOT SOUND
BARCLAY SOUND
VANCOUVER
SIDNEY
VICTORIA
TATOOSH IS.
CAPE FLATTERY
WYATCH
NEAH BAY
JUAN DE FUCA STRAIT
SUEZ
OZETTE
PORT ANGELES
WASHINGTON
LAPUSH
N

FIGURE 1.—Map of locality.

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[5] Swan, op. cit., p. 56.

TERRITORY OF THE MAKAH

The boundaries of the territory belonging to the Makah were clearly understood in the old days, this territory including both land and water. The old people valued the water more than the land and opposed fishing by other tribes of Indians. The Makah claimed the water of Puget Sound up to Port Crescent, thence by a straight line south to Swift Shore, beyond which were the whaling grounds; from Swift Shore the line went south to a place between Ozette village and the Quileute reservation, then straight from there to Ozette Lake and thence back to Port Crescent, this imaginary line encircling their territory. Within this tribal territory there was land and water which was owned by individuals and was a source of personal wealth. Some fishing places were better than others and were owned by wealthy men. The rule of inheritance was the same with a fishing or hunting ground as with personal property. The Makah even had shore-line rights, and if a whale came ashore on a man's shore line it was regarded as his property. One advantage of the potlatch was that it gave the host an opportunity to describe the exact boundaries of his land, especially along the shore. Tracts of land with cedar trees were also valuable and were inherited in a family, the trees being used in making canoes. The land occupied by the Makah was Cape Flattery, bordering on the Pacific Ocean and the Strait of Juan de Fuca. They also claimed Tatoosh Island.[6] South of their territory, as indicated, lay the territory of the Quileute. Neah Bay is on the strait, near the end of the cape, and lies between two points of land, the eastern being designated by Swan as Bā-a′-dah, the western as Koit-láh, and an island near the eastern point as Wa-ád-dah. At the present time the eastern point is known as Bahada and the island as Wanda (see p. 167). "The whole of this region is of a mountainous character, and is the termination of the Olympic range which has its highest peak far in the interior, near Hood's Canal. From the snow-covered mountains in the rear of Dungeness, the range gradually becomes depressed, till at Cape Flattery it assumes the character of hills, five or six hundred feet in height. * * * With but very few intervals, the whole of this portion of Washington Territory is covered with an almost impenetrable forest, which at Cape Flattery is composed of spruce and hemlock, and a dense undergrowth of crab apple, alder, elder, gaultheria, raspberries, wild currant, and rose bushes." "A long time ago, * * * but not at a very remote period, the water of the Pacific flowed through what is now the swamp and prairie between Waatch and Neah Bay, making an island of Cape Flattery." This is shown by "the general appearance of this low land, and the abrupt and almost precipitous hills which border it on both sides through its entire length. * * * This hypothesis is supported by a tradition of the natives to that effect." [7]

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[6] According to Albert Irving, a Makah, "This Neah bay was first owned by the Nitinat, together with Tatoosh Island." A Makah slave engaged in a hair-pulling contest with one of the Nitinat and was killed. This so enraged the Makah that they went to war against the Nitinat and captured the present site of Neah Bay and Tatoosh Island. "How the Makah obtained possession of Cape Flattery," told by Albert Irving, translated by Luke Markishtum. Indian Notes and Monographs, Museum of the American Indian, Misc. ser., No. 6, 1921.

NEAH BAY VILLAGE

The word "Neah," in the opinion of Young Doctor, came from "dia," which means "far under water." He said the old people believed that salt water once filled the valley in which the village is located, and he connects this with a legend of the flood, saying, "this region may have been under water longer than the rest of the world." As an evidence of this he said a rock with barnacles on it was dug up not long ago in the road, and that the rock could not have been moved to the location in which it was found. An authoritative explanation is presented by Swan, who traces it to an early chief, saying, "The only genealogical record that has been related to me is one commencing twelve generations ago, beginning with Deeaht and his brother Obiee, or Odiee." Swan's informant "was a direct descendant, on his mother's side, from Odiee Deeaht (or, as it is sometimes pronounced, Deeahks, or Deeah, and by the Nittinats and Clayoquots, Neeah), was the principal chief, and owned the land and resided at Neeah Bay, where Neeah Bay village now stands." [8]

The present village of Neah Bay is shown in plate 7, looking toward the northwest. The land at the right of this picture extends out to Koitlah Point and then west to Cape Flattery. Neah Bay is about 190 miles by boat from Seattle and when the writer's work was begun there was only one boat a week from Seattle that carried passengers. The village is practically surrounded by mountains, so that it could not be reached by land from any direction. An auto road from Clallam, the nearest town east of Neah Bay, was completed in 1931.

At Bahada Point a Makah village was located in early times, this settlement being combined with Neah Bay village many years ago. An island commonly called Wanda Island (fig. 2) is northwest of Bahada Point, the water between this island and the point being the channel through which boats from the east enter Neah Bay. This island is uninhabited at the present time. The island was formerly owned by a man named Wandahart, from whom it received its name, the pronunciation of his name, as well as that of the island, varying in the rcords. Two songs were recorded by one of his descendants (Nos. 84, 94).

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[7] Swan, op. cit., pp. 2 and 57.

[8] Ibid., p. 58.

Practically all of the houses in Neah Bay village are on one street facing the bay.

A stream called Village Creek comes down from the mountains and there is a narrow sand bar between that and the bay. On this sand bar the boats are drawn up, with their carved prows toward the water.

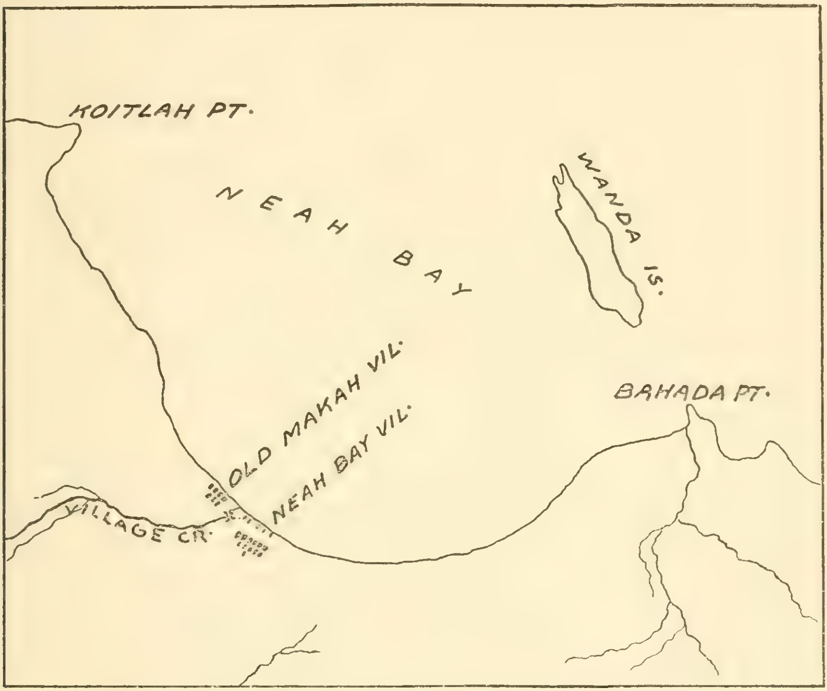

FIGURE 2.—Map showing vicinity of Neah Bay village.

In old times the site of the present village of Neah Bay was a thick forest and the Indians lived at what is now the west end of the village. A row of houses still stands on the location of the old village, slightly elevated above the beach. The rear of these houses, with the bridge across the stream, is seen in plate 8. The young woman crossing the bridge is Mrs. Hazel Parker Butler, the writer's interpreter, and the three seal hides seen drying against a house in the upper right corner are on the house of Charles Swan, who recorded many songs. The seals were caught during the writer's stay in the village. Under this bridge it is customary to clean fish and wash clothes by pounding them on heavy planks. Mrs. Philip

Ladder, a slave woman, may often be seen working at this place (pl. 5, *b*, *c*).

In old times the people were a little afraid of this creek because there was a growling sound there in the evening. Once a woman went for water in the evening and saw the body of a sisi′chiu disappear in the stream. She went over to the log where she had seen it and found a bit of fur clinging to a knot. She went home and told her father that she had seen the animal that made the noise in the evening. They went down and he took the bit of fur from the knot, and by its help he became a successful whaler. The women washed clothes in the creek and used the water but were careful not to go near it in the evening. The sisi′chiu was not described, but a headdress representing the animal is mentioned on page 203.

Young Doctor lived in this village when he was a boy and said there were six houses, naming the family that lived in each. He sketched the location of the buildings in the old village and said that "Captain John" was the first man to build a house with "mill lumber," given him by the Indian agent. Captain John's house was next to the end of the row, farthest from the present village of Neah Bay. A large communal hall was back of the dwellings. Young Doctor said that his father's house was 14 fathoms long and that about 20 people lived in it, including the children. There were four fires on each side, used for cooking.

The houses in the old village were made of flat logs and had roofs of split cedar ("shag") dressed down with a tool. The loose boards of the roof were moved to make a smoke hole. There was no platform extending in front of the Makah houses, as among neighboring Quileute. Instead of having carved posts like totem poles in front of their houses the Makah had carvings inside the buildings. Sometimes these carvings were ornamental and sometimes they represented the tumanos of the owner. The supporting posts at the center and in the corners were carved but not painted. It was the custom, when making a center post, to take a slave man for a model, put him flat on a cedar board and mark all around him, after which the figure was carved in relief. Young Doctor said the center post in his father's house was so large that he could scarcely reach around it. The ridge of the roof was made of a whole tree trunk. There was a little slant to the roof which was made of boards grooved like tile and fitted together so tightly that the roof did not leak, even in the heaviest rains. Three heavy poles held the roof boards down and if the people were going away from home they tied these poles to the inside rafters to hold them in place. In Young Doctor's house there was a carved doorway which he sketched and has duplicated over the inside of the front door of his store. The posts at either side of the door represent men while the beam across the top of the door represents a whale.

The inside corner posts of the chief's house were poles brought from Wanda Island opposite the village and were carved to represent faces but not painted. Young Doctor recalls a building which had at one end the large figure of a man holding a sea lion and at the other end a figure of a man holding a whale. A house in Suez [8a] had posts on the outside with carved eagles on top.

According to Young Doctor, there were usually two drums in a house, one at each end. These were boxes about 4 feet high and 6 feet long. Three men sat on top of each and kicked it with their heels or struck it with sticks or their fists, in time with the singing.

The chief used to hold meetings, or councils, in his house, inviting only the leading men of the village. They were careful not to let outsiders know of these meetings and every transaction was kept secret until it was closed. Then the men were at liberty to tell others if they wished to do so.

Young Doctor mentioned the short stay of the Spaniards at Neah Bay, saying it took place in his grandfather's grandfather's time and that they built a little dock, designating the place. According to Young Doctor, the next white men who came to Neah Bay were the "Boston men." They dug large, deep holes and buried many bottles to prove that they discovered Neah Bay. The Indians believed that the white men had buried some sort of poison, because a person who went near that place came down with a disease. At the same time the white men bought a chest about 12 feet long and quite wide and high. They put it in a large tree and it was partly open. The Indians thought it contained poison and that when the wind blew the poison came out. So some brave fellows set fire to the tree and burned the chest. The "Boston men" left only one of their number—a man whose face was scarred by smallpox. When that disease developed, many Indians thought that he was the cause and a whole village of people went into the woods, where many died from the disease.

The dwellings seen by James G. Swan during his residence at Neah Bay (prior to 1869) are described by him. The boards and planks used in these houses were "principally made by the Indians of Vancouver Island and procured by barter with them. There is very little cedar about Cape Flattery, and such as is found is small and of inferior quality. Drift logs, however, are frequently thrown on the shore by the high tides of winter, and whenever any such are saved they are either split into boards or made into canoes." [8b]

[8a] This word was pronounced Suyes' by several informants.

[8b] Swan, op. cit., p. 4.

"Bed places are next the walls, raised about 18 inches from the ground; on them are laid Clallam mats, which, being made of bulrushes and flags, are better adapted for sleeping upon than the cedar bark mats of their own manufacture. These mats are rolled up at one end of the bed so as to form a pillow, and on them the Indian lies down, with generally no other covering than the blanket he has worn through the day. Sometimes a thickness of 8 or 10 mats is used, but commonly from 3 to 5 * * *. These bed places are arranged all around the sides and ends of the lodges, and are separated from each other by the boxes containing the family wealth, consisting of blankets, beads, and clothing, which are piled at the head and feet. Directly in front of them is a lower platform, usually 3 inches from the ground. On this other, mats are laid, and here the family and visitors sit and eat or talk as the case may be. The fire is in front of it, and a chain depending from a beam overhead serves to hang the pots or kettles on while cooking. Over the beds are stowed the provisions belonging to the family, packed away in baskets, while above the fire are hung such fish or other food as they may be desirous of drying in the smoke."[9]

A stick (pl. 11, *c*) might be stuck in the ground beside the door to indicate the absence of the family.

DEALINGS WITH THE GOVERNMENT OF THE UNITED STATES

By the terms of a treaty made in 1855 the Makah Indians ceded to the Government all their land except the end of Cape Flattery, this land being "separated from the main body of the peninsula by a tract of swamp and meadow land, partially covered with a dense forest, and partially open marsh, extending from Neah Bay to the Pacific, a distance of about four miles."[10] They also reserved the rights of fishing, whaling, sealing, and hunting in their accustomed localities. The treaty made the usual provisions for an agency, school, and physician, the agency being located at Neah Bay.[11] An addition to the reserve was made by Executive order in 1872.[12] Writing of the territory of the Makah from the standpoint of civilization, Swan says, "The only land belonging to the Makahs, suitable for cultivation, is at Tsuess, where an open prairie of sandy loam affords material for farming; another open spot is on a hill at Flattery rocks, where the Indians cultivate some potatoes; and several acres at Neah Bay have been cleared from the forest at great expense and labor, for the use of the reservation officers and employes, who are stationed at that point * * * The humidity of the climate is extreme, consequently the cereals do not ripen, nor has it been found possible to cure hay. Very excellent potatoes, however, are raised, and the soil and climate are well adapted to the growth, in perfection, of root vegetables of various kinds."

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[9] Swan, op. cit., p. 5.

[10] Ibid., p. 1.

[11] Indian Affairs: Laws and Treaties, Charles J. Kappler, ed., vol. II, Washington, 1903, pp. 510–512.

[12] Ibid., vol. I, pp. 917–918.

POPULATION

A report on the population of the Neah Bay Indians was made in 1852 by E. A. Starling, Indian Agent for the District of Puget Sound, who received his appointment the preceding year. He estimated the number of "Macaw or Flattery Indians" at 800, and states that "They scarcely ever come into the country settled by Americans. They trade mostly at Vancouver's Island, and with vessels that frequently touch there for the purpose."[13] A census taken by Swan in 1861 reported a total of 654 Makah in the villages of Baada and Neah Bay, on the coast of Neah Bay, and Waatch, Tsuess, and Hosett on the Pacific coast.[14] In 1903 there were 740 Indians at Neah Bay, including 234 Quileute,[15] and in 1930 the number was only 422, including members of the Quileute tribe.[16]

PHYSICAL CHARACTERISTICS OF THE MAKAH

These people are described by Swan as being "of medium stature, averaging about 5 feet 4 inches; a few men of the tribe may be found who measure 6 feet, but only three or four of that height were noticed. * * * Some are symmetrically formed, and of unusual strength. Although to a superficial observer they present much similarity of appearance, yet a further acquaintance, and closer examination, show that there is in reality a marked diversity. Some have black hair, very dark brown eyes, almost black; high cheekbones, and dark copper-colored skin; others have reddish hair, and a few, particularly among the children, light flaxen locks, light brown eyes, and fair skin, many of them almost white—a fact perhaps attributable to an admixture of white blood of Spanish and Russian stock." A footnote by George Gibbs states that "In Holmberg's work will be found an account of the wreck of a Russian ship, the survivors of whose crew lived several years among the Makah. As late as 1854 I saw their descendants who bore in their features unmistakable evidence of their origin." The brief stay of the Spaniards in 1792 was remembered by only one man interviewed by Swan, and was mentioned by Young Doctor, in giving information to the writer. While resemblances to the features of Europeans were often seen at Neah Bay, the present writer did not see any of the Indians of fair complexion and hair mentioned by the earlier author.

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[13] Report of the Commissioner of Indian Affairs, 1852, pp. 170, 172.

[14] Swan, op. cit., p. 2.

[15] Report of the Commissioner of Indian Affairs for 1903, p. 524.

[16] Ibid., 1930, p. 48.

In continuation of this subject Swan states that the Makah "do not appear to be a very long-lived people. * * * Threescore may safely be set down as the limit of life among those who escape the casualties incident to their savage condition."[17] Great physical strength was, however, required for the career of a whaler and the women sought personal beauty to a greater extent than in other tribes. The latter was made possible by the possession of slaves in wealthy families, thus providing women with freedom from manual labor and leisure for the care of the body.

OCCUPATION

The three tribes under consideration are distinguished as successful catchers of whales, fur and hair seals, porpoises, and fish of various sorts. The country around Neah Bay contains many animals, but they were not hunted to any great extent by the Indians at the time of Swan's stay in that locality. This authority states that "the animals most common are elk, deer, black bears, wolves, beaver, otter, raccoons, skunks, minks, squirrels, etc.,"[18] which abound in the interior but are limited in number along the coast. The present writer was told that the animal chiefly sought was the deer in order that its hide might be used for drumheads.

From their peculiar location, the Makah were traders, "conducting a traffic between the Columbia River and Coast tribes south of Cape Flattery, and the Indians north as far as Nootka. They are emphatically a trading, as well as a producing people; and in these respects are far superior to the Clallams and other tribes of Fuca Strait and Puget Sound. Before the white men came to this part of the country * * * they traded largely with the Chinooks at the mouth of the Columbia, making excursions as far as * * * Point Grenville, where they met the Chinook traders; and some of the more venturesome would even continue on to * * * Gray's Harbor and Shoalwater Bay. * * * The Makahs took down canoes, oil, dried halibut, and hai-kwa, or dentalium shells. * * * Their trade with the northern Indians was for dentalium, dried cedar bark for making mats, canoes, and dried salmon; paying for the same with dried halibut, blubber, and whale oil. Slaves also constituted an important article of traffic; they were purchased by the Makah from the Vancouver Island Indians, and sold to the coast Indians south. The northern Indians did not formerly, nor do they now, care to go further south on their trading excursions than Cape Flattery; and the Columbia River and other coast tribes seem to have extended their excursions no further north than that point. * * * When the white traders began to settle at the mouth of the Columbia, the desire to obtain their goods, which had been awakened by the early fur traders at Nootka, caused a more active traffic to spring up, the Makahs wishing to get from Chinook the blankets, beads, brass kettles, and other commodities obtained at the trading post at Astoria. * * * Blankets are the principal item of wealth, and the value of anything is fixed by the number of blankets it is worth. In the early days of the Hudson's Bay Company, and until within the past ten years, a blanket was considered equal in trade to five dollars; but since so many different traders have settled on the Sound, with such a variety of qualities and prices, the Indian in naming the number of blankets he expects to receive (as for a canoe) will state the kind he demands. * * * They are very shrewd in their bargains, and from their long intercourse with the white traders are as well informed of the money value of every commodity they wish to purchase as most white people are."[19]

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[17] Swan, op. cit., p. 4.

[18] Ibid., p. 2.

CLOTHING

Mrs. Wilson Parker, a Makah singer and informant, said that when she was young the old women wore a garment woven of cedar bark. When this bark was properly prepared it was as soft as down. Mrs. Sarah Guy, who recorded many songs and is a member of the Clayoquot tribe, said that the pounded bark was woven with strips of soft bark placed about a finger width apart and was trimmed around the neck with fur, nothing else being combined with the bark cloth. A chief's family could afford the fur of the sea otter, but others used raccoon hide. Her description of the preparation of the bark was similar to that given by a Makah woman and contained in the paragraph on the weaving of blankets (see p. 15). Cedar bark was used by the Clayoquot in practically everything that was woven. The Makah used also the bark of a tree with foliage like the spruce (not identified), preparing the bark in the same manner as cedar bark. This was combined with duck skin. The coarse feathers were picked off the skin, leaving only the down, and the skin was then cut in strips and dried, these strips being woven with the bark.

The family of a chief might have garments of sea otter, but fur was not generally used by the Makah except the fur of the seal.

When a woman was at work she sometimes shortened her skirt by tucking it under her pack strap, tied around her waist. Sometimes she shortened her skirt up to her knees in order to work more efficiently.

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[19] Swan, op. cit., pp. 30, 31, 32.

In old times the Makah wore no foot coverings of any sort. The first pair of shoes worn in the village on Clayoquot Sound was obtained in Victoria and made the subject of a song (No. 157).

The use of a blanket as part of a dance costume is described in connection with the dances.

Mention may here be made of an ornament carried by some of the women on Makah Day consisting of a hoop about 6 inches in diameter (probably of whalebone) to which were attached "split feathers" arranged in loops and extending about three-fourths of the distance around the hoop. Circles of basketwork made of grass, with feathers a portion of the way around the edge, were also carried as accessories to the costumes.

Several garments described by Swan were not seen by the writer, including an outfit for fishing in wet weather. This, in addition to a blanket, consisted of "a conical hat woven from spruce roots, so compact as to exclude water, and a bear skin thrown over the shoulders." This authority states further that "Before blankets were procured from the whites, their dress was composed of robes made of skins or blankets woven from dog's hair or from the prepared bark of the pine which is found on Vancouver Island. Very comfortable blankets were also made from the down of birds woven on strings to form the warp."[20]

FISHING

The halibut is the fish most taken by the Indians at Neah Bay, according to Swan, the next being salmon, codfish, and a species of fish called the "cultus" or bastard cod.

Two sorts of halibut hooks are used at Neah Bay, specimens of each being obtained. The smaller hook is of cedar and has a nail as a barb (pl. 9, *a*) and another of the same type has a barb of bone (pl. 9, *b*), each being tied in place with root. A piece of fish is placed around the lower bar of the hook and tied in that position as bait. The hook is suspended by sea-lion gut, to which a cord is attached when the hook is in use. A sinker is used with this type of hook, as it is used in "still fishing." A sinker may be of any shape, a carved sinker with supposed magic power being described on page 32. Young Doctor mentioned hemlock as a material for halibut hooks, saying it was formerly bent by wrapping it in roots of kelp and putting it on a hot stone to steam. It was then taken out and bent quickly over the knee, after which the wood was bent into the desired shape by the hands.

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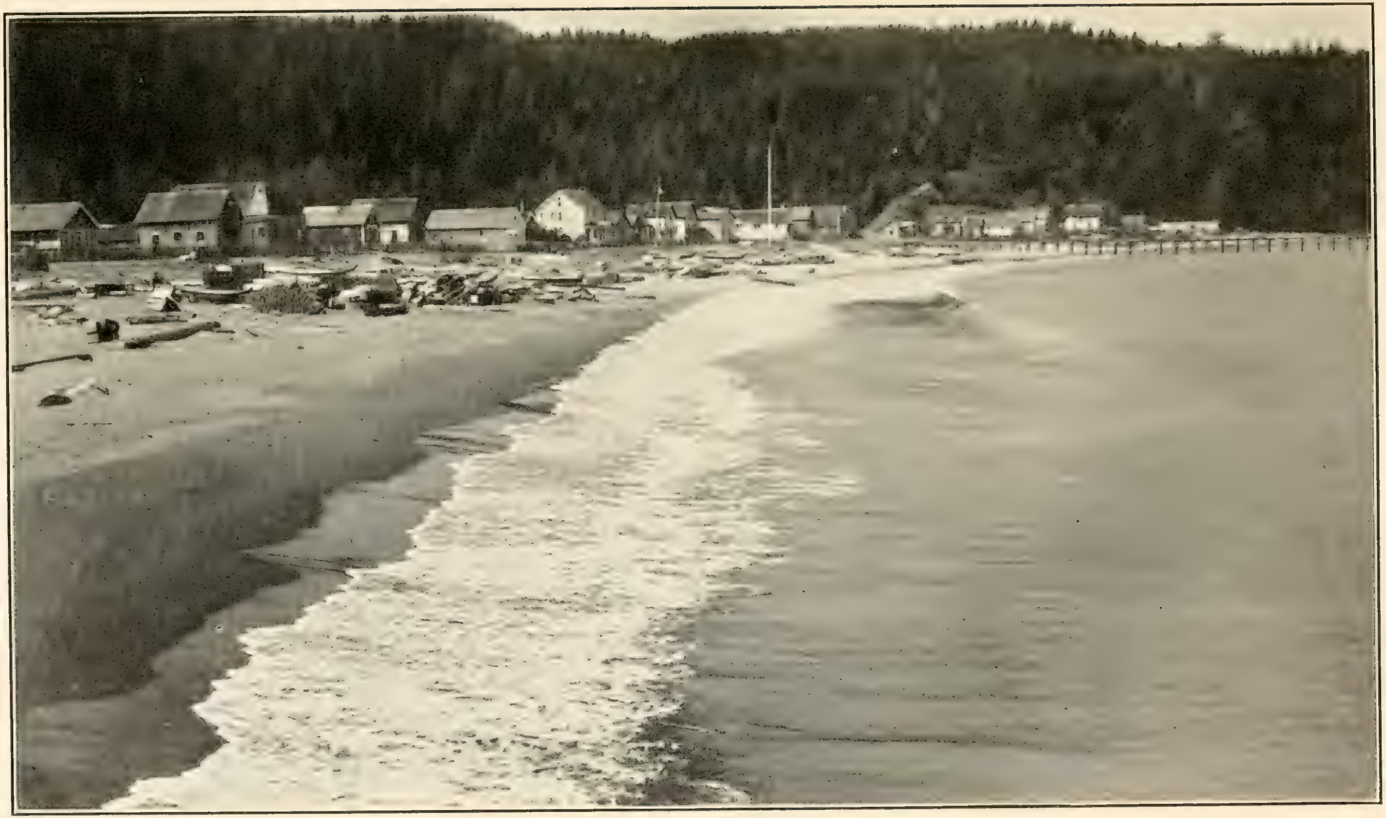
[20] Swan, op. cit., p. 16.



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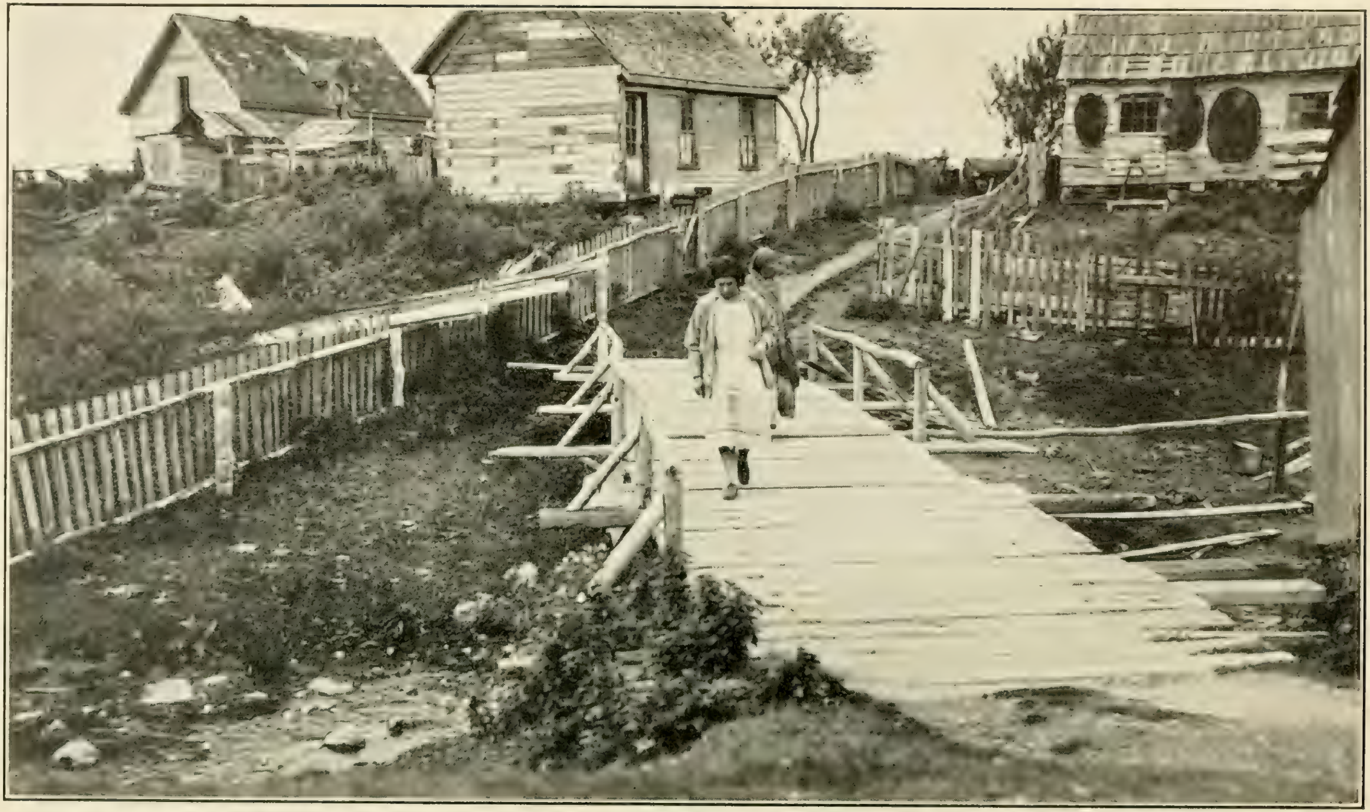
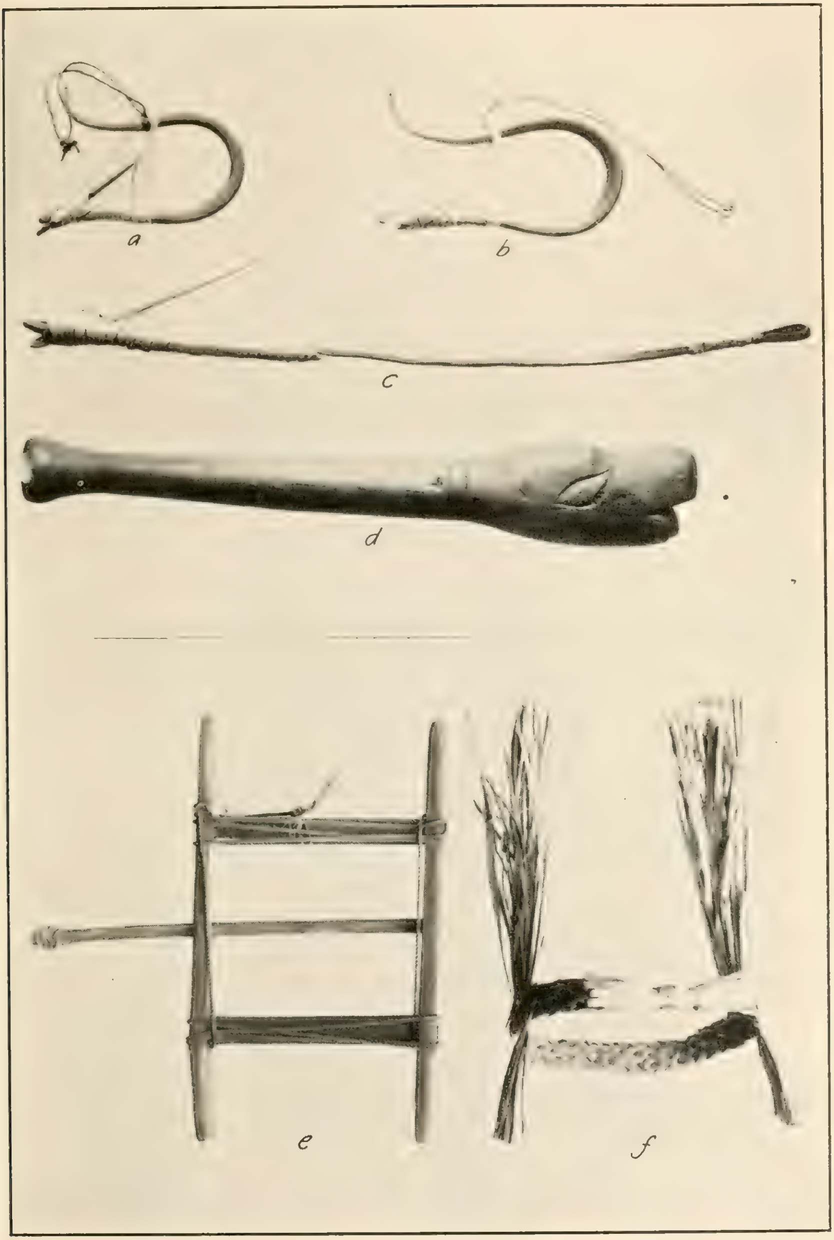
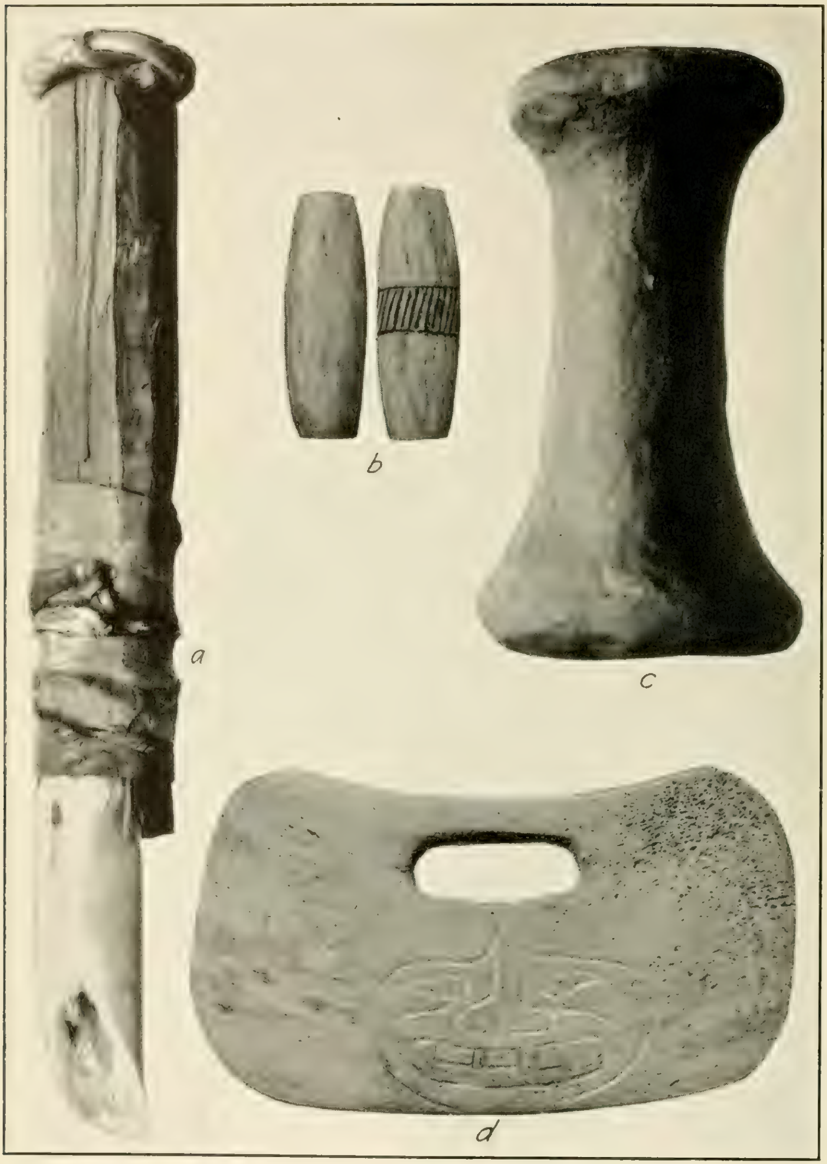
Neah Bay village looking northwest.



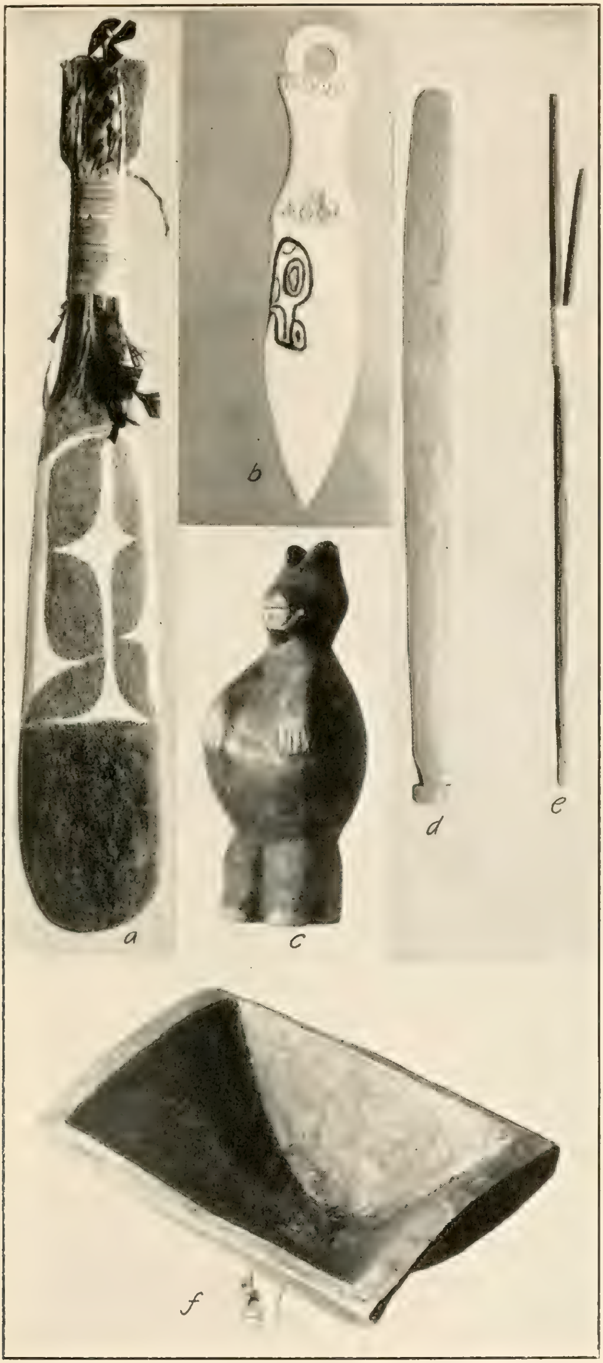
Rear of houses on site of old village.



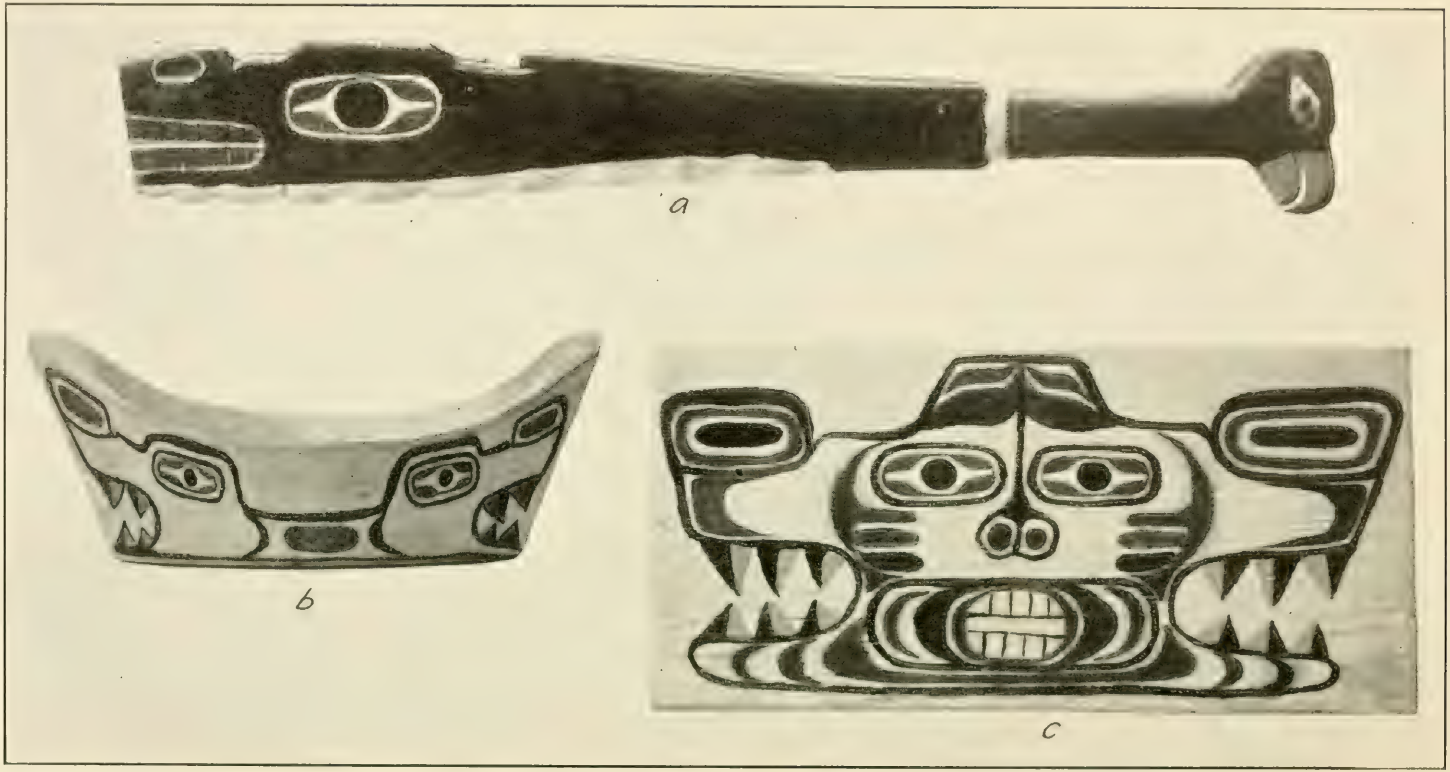
a, *b*, *c*, Halibut hooks. *d*, Fish club. *e*, Reel for halibut line. *f*, Saiyuk Society headdress.



a, Bone chisel. *b*, Gaming bones. *c*, Stone hammer. *d*, Implement used in softening cedar bark.



a, Whalebone war club. *b*, Whalebone knife. *c*, Carved toy. *d*, Bull-roarer. *e*, Stick placed in ground to denote owner's absence from home. *f*, Canoe baler (model).



a, Symbolic weapon. *b*, Whale-oil dish, decorated with Young Doctor's personal design. *c*, Painting of Young Doctor's design.

A different, heavier type of halibut hook is shown in plate 9, *c*. No sinker is used with this hook. A whale mouth bone ("tooth") is used for the barb and fastened with whale sinew, the other end being tied with sinew and root. The barb is small and made of the lower leg bone of the elk. A large salmon is wrapped around the barb of this hook as bait.

The making of various sorts of lines is described on pages 17 and 19. An old reel of the sort used for halibut lines was obtained and is shown as plate 9, *e*.

A club was used to kill a fish after catching, the specimen shown in plate 9, *d*, being made by Young Doctor. It is of heavy wood and the head is carved to represent that of an animal said to be like a sea lion and about 18 feet long. This animal was said to have a tail "with long points like bear's claws. It cuts off the head of a seal with one swish of its tail, and eats the head, leaving the rest." In a further account it was said "a woman lives here in the village whose father saw the tail of one of these animals; several others have also seen the tail."

HUNTING

The Makah did not hunt much on land but the Quileute were skilled hunters and had many hunting songs. In old times the Indians of this region hunted elk, but few of these animals remain on the reservation. Seal hunting was an occupation of the Makah and a hunter sometimes caught ten seals in a day. A hair seal was captured while the writer was in the village and was seen on the sand. It was cut up and divided among the people, its hide being fastened to the outside of a house to dry (pl. 8). A "little hair seal" is about 2 feet long. A seal harpoon is shown in plate 16, *c*.

Kelp was used in the tanning of hides.

FOOD

The meat and oil of the whale were among the principal foods of the whale-hunting tribes. Whale meat was generally eaten cold. A dish containing whale oil was usually on the table for use with various foods, the shape of the dish being similar to that shown in illustration (pl. 12, *b*). Wild potatoes, cooked in the ashes, were sometimes dipped in this oil. It was customary to move the coals aside and cook potatoes or bread by placing them on the hot ashes. (Cf. sections on cooking, potlatch, feasts, and uses of plants.)

The Clayoquot obtained and prepared herring eggs in the following manner: A cedar tree was put in the water at the spawning place and the eggs attached themselves to this tree. The Indians took the cedar tree from the water and put it in the sun to dry the eggs, and then they smoked it a little. Sometimes they put cedar on the fire to flavor the eggs. Kelp and another sea weed were similarly used to obtain the herring eggs. It was a Clayoquot custom to store the smoked eggs in woven cedar baskets.

Various articles of food are enumerated by Swan, who states that these Indians are very fond of birds, "particularly the sea fowl, which are most plentiful at times, and are taken in great numbers on foggy nights, by means of spears. A fire of pitch wood is built on a platform at one end of the canoe, and by the glare of its light, which seems to blind or attract the birds, the Indian is enabled to get into the midst of a flock and spear them at his leisure. * * * The roots used for food are potatoes, which are raised in limited quantities * * * fern roots, and those of some species of meadow grass and water plants; the roots of several kinds of seaweed, particularly eel grass, are also used. * * * In the spring the young sprouts of the salmonberry * * * and thumb berry are consumed in great quantities. * * * After the season of sprouts is over the berries commence. The salmonberry comes first and is ripe in June; it is followed by the other summer berries until autumn, when the salal and cranberry appear and continue until November."[21]

COOKING

A favorite method of cooking was to steam the food on heated stones, both fish and vegetable foods being prepared in this manner (cf. p. 240). A peculiar flavor was thus imparted. Young Doctor saying, "Halibut heads do not taste right when boiled, they are better when cooked on a stone heap." He said, further, that the men used to go out early, bring in a few bass, and the family would have steamed bass for breakfast.

Cured whale blubber was broiled by laying it on a piece of wood and putting the wood on the ground beside the fire. According to Young Doctor this method was so popular that when a housewife, about to prepare the blubber, asked "How shall I cook it?" everyone replied, "Broil it." The cured blubber was said to mildew easily but this did not prevent its use.

Spring salmon was cooked on a rack above a fire, the time for cooking a large spring salmon being about two hours. The flesh was removed from the bones, salal leaves were spread on the rack, and the fish was laid on the leaves, then covered with cedar mats. The salal leaves gave a peculiar flavor and were also used for flavoring halibut heads, a few branches being put in the water in which the heads were boiled.

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[21] Ibid., p. 25.

At a feast attended by the writer a king salmon was cooked in a split stick, held in place by crosswise sticks. A fire was built on the sand and the stick bearing the fish was placed in the sand so that it leaned slightly over the fire.

SMOKING

There are no ceremonials connected with smoking in the tribes under consideration and they used tobacco only as a stimulant or luxury. According to Swan, "The article generally used is the dried leaves of the *Arctost uva-ursi* mixed with a little tobacco; they also use * * * the dried leaves of the salal *Gaultheria shallon*, or dried alder bark."[22] Annie Long Tom said that tobacco "came with her generation" and that she never heard of the old people smoking. She said that on Vancouver Island, as well as at Neah Bay, the people now combine certain leaves with commercial tobacco but did not smoke them before obtaining tobacco.

WEAVING OF BLANKETS

In former times the Makah raised a certain sort of long-haired dogs in order to weave blankets from the hair.[23] Yarn was made from the hair and combined with cedar bark in the weaving. A majority of the dogs were white, but a few were black, their hair being used in a pattern at the ends of the blanket. The usual size of a blanket was about 4 feet long and about the same width, with a border across the ends. The weaving implements were a distaff, comb, pounder, and a horizontal pole. The distaff and comb were of wood and the pounder of bone. The hair, sheared from the dogs, was first twisted by hand, then further twisted into yarn by means of the distaff, which had a long handle. The cedar bark was removed from the tree and put in shallow water to loosen the outer layer. When this had been removed the inner bark was put in warm salt water to toughen it. The women sought a little pool where the water was always warm and laid the bark in the water for a certain time. When taken from the water the strips of bark were put on a table with a ridge in it. Dogfish oil was poured over the bark and it was pounded with an implement dipped frequently in very fresh dogfish oil. The implement used in this work was made of whalebone, an example bearing Young Doctor's insignia being shown in plate 10, *d*. While pounding the bark, the women felt of it with their fingers, pounding repeatedly such portions as needed extra attention until the pieces were soft but very tough. These pieces were separated into strips. The yarn was used as the warp, hanging downward from the horizontal pole, and the cedar strips were woven through the warp about one-quarter inch apart. When completed the blanket was combed with the wooden comb so that the yarn concealed the cedar strips and the product was said to "look like a commercial blanket."

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[22] Swan, op. cit., p. 27.

[23] Cf. Leechman, Douglas, Fleece-bearing dogs, in Nature Magazine, September 1929, pp. 177–179, Washington, D. C.

USE OF METAL

Mrs. Helen Irving stated that the Makah had no metal before the white men came. Someone at Bahada Point brought kettles of brass or copper which were sawed into strips about 2 inches wide and made into bracelets. Metal was also brought in the form of wire and the Indians made bracelets of the wire.

TOOLS AND ARTICLES MANUFACTURED

The tools used in felling a tree, before the advent of the trader, consisted of a chisel and a "pounder" or stone pestle. The chisel was made of the lower leg bone of an elk, with a handle of yew, to which the bone blade was lashed with twisted cedar bark or sea-lion hide. The hide was cut in strips when green and stored in that form. When desired for use, whale oil was poured on the strips and they were pounded until flexible. When this implement was not in use the end of the blade was sheathed in melted elk tallow, or soaked in whale oil or seal oil so the bone would not become brittle. It was necessary to sharpen this tool after every few strokes, and a man who was felling trees carried a stone for this purpose. In a specimen of this tool made for the writer (pl. 10, *a*) the bone is of domestic cattle, and the handle of yew, bound to the blade with green seal hide and having a twist of cedar root around the top.

The stone hammer used with this chisel was peculiar in shape. The specimen illustrated (pl. 10, *c*) was obtained from Young Doctor and is of black stone, but he said that a white or greenish stone was sometimes used. He said that his father had a "pretty green pounder" and when iron wedges came into use he broke the pounder, using it with an iron wedge. Swan states that the hammers "are made of the hardest jade that can be procured, and are wrought into shape by the slow drudgery of striking them with a smaller fragment, which knocks off a little bit at each blow. Months are consumed in the process, and it is one of their superstitions that from first to last no woman must touch the materials, nor the work be done except at night, when the maker can toil in solitude unnoticed by others. * * * They are valued, according to the hardness of the stone, at from one to three blankets."[24]

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[24] Swan, op. cit., p. 35.

Mention may here be made of a lighter tool used for fine work in wood. This tool was made of elk antler. The prongs were cut off and the end of the horn next the skull was shaped into a blade. The handle was of yew or bone, and it was pounded either with the fist or with a heavy bone.

An interesting knife was obtained from Young Doctor. This knife was made of whalebone and was exceedingly hard and very sharp (pl. 11, *b*).

A knife somewhat resembling a round-pointed cobbler's knife is noted by Swan, the end being bent into a hook. "This tool is used in carving, or for work where a gouge would be required, the workman invariably drawing the knife toward instead of thrusting it from him. All the native tools are made to operate on this principle. The instrument for boring holes in the canoes to receive nails or wooden pegs is simply an iron or steel wire flattened at the point and sharpened, this wire or gimlet being inserted into the end of a long stick which serves as a handle; and the manner of using it is to place the point of iron on the spot where a hole is required, and then roll the stick briskly between the palms of the hands." Tools were also made from rasps and files procured at sawmills and pieces of metal from wrecks of ships.[25]

Among the articles made by the Makah in early days were canoes and whaling implements, conical hats, bark mats, fishing lines, fishhooks, knives and daggers, bows and arrows, dog's-hair blankets, and feather capes.

ROPE

Small rope was made of kelp. For this purpose the people dried long ribbons of kelp and twisted it into rope which was moistened in water when used, to make it flexible. The process of making this rope, or twine, is described in detail by Swan, who states that "They usually prefer the kelp growing in 10 or 12 fathoms of water * * *. The lower portion of the kelp stem is solid and cylindrical, and about a fourth of an inch in diameter * * *. When a sufficient number of stems have been cut [by the use of a special instrument] they are placed in fresh water—a running brook being always preferred—where they remain for 5 or 6 days, or until they become bleached nearly white. They are then partially dried in the smoke, and knotted together at the ends, and further dried in the sun, after being stretched to their full length and to their utmost tension. This process reduces the size to that of a cod line. They require several days' exposure to the sun and air before they are sufficiently cured. They are taken in every night while curing, and are coiled up very neatly each time. When perfectly dry they are brittle, and break easily, but, when wet, they are exceedingly strong, fully equal to the best of hemp cod line. The usual length is from 80 to 100 fathoms, although it is seldom that fishing is attempted at that depth * * * and the probable reason for their being so long is to guard against accidents by which a portion of the line may be lost."[26]

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[25] Swan, op. cit., pp. 33, 34, 35.

Rope was made of whale sinew and is mentioned in connection with whaling customs (p. 50). The sinew for this purpose was taken from near the whale's tail. Swan described the process as follows: "The sinews, after being well dried, are separated into small fibers, and when ready for twisting resemble finely dressed flax. The threads are spun by twisting them between the palm of the hand and the naked thigh, and, as they are twisted, they are rolled up into balls. When unrolled for use they are twisted in the same manner by rolling them on the thigh. The strands are prepared from fine or coarse fibers, as the size of the cord or rope may require."[27]

The writer's informant said, "When a man wanted such a rope he invited 15 or 20 old people who knew how to make it. Three or four hours were required for them to make a length suitable for a harpoon rope."

A heavy rope made of cedar boughs was described to the writer, this rope being as thick as a man's wrist. Concerning this important item of a whaler's equipment Swan says: "Ropes of greater size, such as are required for towing whales, are made of the tapering limbs of the cedar, first twisted into withes; and from the long fibrous roots of the spruce. These are first cut into lengths of 3 or 4 feet, and then subjected to a process of roasting or steaming in the ashes, which renders them extremely tough and pliable and easy to split. They are reduced to fine strands or threads with knives, and are then twisted and laid in ropes by the same process as that described for making the rope of sinews. Those that are attached to the buoys have one end very neatly tapered down * * * to enable the whalemen to tie the rope with facility * * *. In making ropes, it is customary for quite a number of persons to assist. They are invited by the man who wishes to get ready his whaling gear, and each prepares a portion of the roots or sinews, so as to have as much as may be required at once. The next operation is to twist the fibers into threads. Another party, perhaps the same individuals, will meet on another day and work until the strands are completed. Then there may be a resting spell, probably because the provisions are exhausted and more must be obtained. The operation is often interrupted, and resumed at intervals, consequently much time is consumed in completing the work, a rope of 30 fathoms occupying frequently a whole winter in its manufacture."[28]

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[26] Swan, op. cit., p. 40.

[27] Ibid., p. 39.

Ropes made of very fine cedar boughs or strips of sea-lion hide were used in rigging a sail on a canoe (p. 21).

Swan states that "Lines for small fish are made from kelp stems of the first year's growth, which are about as large as pipestems."[28a]

A heavy twist, or rope, of cedar bark was part of the costume of the Homatsa dancer.

CANOES AND THEIR MAKING

The information on this subject was supplied by Young Doctor who, at the age of about 70 years, is still making canoes. The form of canoe used by the Makah and related tribes is a dugout made from a cedar log. Young Doctor said that Kwati had the first canoe in existence and "gave the idea to the Indians." The name of his canoe was Hopi′dawac. There is no explanation of the manner in which Kwati obtained his canoe, neither do the Indians have more than a vague idea of its appearance, but they said that Kwati did not need to paddle it. He only said, "Go, Hopi′dawac," and the canoe moved through the water.

According to Young Doctor the first canoe introduced at Neah Bay was a war canoe, made of the largest cedar obtainable. The stern was as high as a man and the bow was still higher, with its tip carved to represent the bill of a duck. The width where the tip rose from the boat was about 2½ feet. The last canoe of the old type in use at Neah Bay had an eye painted at each end and a black band extending its length. This canoe was called Tli′dakats, meaning "canoe in a fog," the idea being that the canoe, thus painted, was as hard to see as though it were in a fog. In that canoe the Makah drove the Nitinat away from Tatoosh Island where they were living. Only one head was taken, but when that man was missing the tribe moved over to Vancouver Island, where they have been ever since. Young Doctor dreamed of a peculiar pattern of canoe and was the only person owning such a canoe, the name being Dokai′akwat. An attempt was made to make a canoe of this sort for use on Makah Day, 1924, but Young Doctor said it was not a satisfactory representation of his dream boat (pl. 19, *b*).

Cedar was the only wood used in making canoes, and a tree intended for that purpose was felled in October. As soon as the tree was felled the canoe was shaped and the center was "dug out." The felling of the tree was done by cutting away a small section of the trunk, then making a similar cut a short distance below and "prying out" the wood between the two incisions (fig. 3). The tools used in this work are described on page 16. The roughly shaped canoe was then turned upside down and left in the woods until spring, when it was lighter and could more easily be taken to the place where it was to be finished. The canoe was completed in the spring. If this work were done in summer the heat would split the wood.

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[28] Swan, op. cit., pp. 39, 40.

[28a] Ibid., p. 41.

The outer surface of war and whaling canoes received special attention. The surface of these canoes was "burned off" and then smoothed with a section of whale's vertebra, after which the surface was again burned to remove any splinters that remained, and it was polished with a smooth stone. The "crosspieces" of a canoe were made of twisted cedar bark.

Young Doctor stated that the six sizes of canoes formerly made by the Makah were as follows:

1. One-man canoe, 3 fathoms long.
2. Two-man canoe, 3½ fathoms long.
3. Sealing canoe, 4 fathoms long.
4. Whaling canoe, 5 fathoms long.
5. "Moving canoe," 5 or more fathoms long.
6. War canoe, 8 or more fathoms long.

The elevation at the bow and stern of a canoe was made of a separate piece of wood which was not joined in a straight line but with a notch in the joint "to keep the end from slipping off." The accompanying tracing from a sketch by Young Doctor shows the line of junction indicated as A–B (fig. 4). The height of these end pieces was "according to the size of the log that a man had."

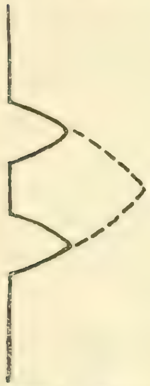

FIGURE 3.—Manner of cutting tree preparatory to felling.

The proportions of the one-man canoe were said to apply also to the whaling canoe and were probably used for the intermediate sizes. The one-man canoe was used for hunting porpoises or for fishing "in close." Its length has been indicated as 3 fathoms and its other dimensions were said by Young Doctor to be as follows:

Width, 5 hand-spreads (thumb to end of second finger).
Depth where prow is joined to body of canoe, 2 hand-spreads.
Depth where prow rises sharply, 2 hand-spreads and 3 finger-widths.
Depth where stern is joined to body of canoe, 2 hand-spreads.
Distance A to B (in a straight line), 2 hand-spreads and 4 finger-widths.

It was said that a whaling canoe could easily be distinguished from a canoe for family transportation, as it was carefully built and was designed for speed, while a "moving canoe" was wide, with sides made as high as possible to hold household goods.

A war canoe differed from other types in having a carved end on the prow, frequently representing the head of a wolf. This figure-head was fastened in a socket so that it could be removed if the canoe were put to some other use; for example if it was to be used by a large number of people when going to invite another tribe to a feast. The war canoes were painted in three broad bands, gray at the top, then black, with red at the bottom and a little red on the prow. It was hard to see a canoe painted in this manner. Both native and commercial paints were used on the war canoes. Young Doctor made a model of such a canoe, painting it with his individual pattern of a wolf's head.

A Makah canoe in old times usually carried a sail. The mast was of cedar, set in a block with a hole in it and passed through a board which also had a hole in it. The sail was formerly a mat woven of cedar bark, but cotton cloth was substituted when it became available. According to Swan, "The usual form is square, with sticks at the top and bottom like a vessel's yards; a line passes through a hole in the top of the mast, rigged from the lower stick, and the sail is easily and quickly hoisted or lowered."[29] Young Doctor said that for a canoe of average size the sail was 2 fathoms wide and considerably longer than its width. Ropes extended from the top corners of the sail and were made of very fine cedar boughs or strips of sea-lion hide (pl. 17, *a*).

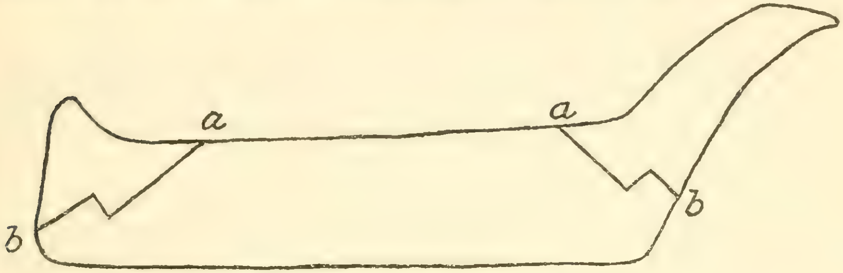

FIGURE 4.—Manner in which ends of canoe are attached.

Canoe paddles are described by Swan, who states they "are made of yew, and are usually procured by barter with Clayoquot Indians. The blade is broad like an oar blade, and the end rounded in an oval or lanceolate form. The handle is a separate piece fitted transversely with the length of the paddle, and sufficiently long to afford a good hold for the hand. These paddles when new are blackened by slightly charring them in the fire, and then rubbed smooth and slightly polished."[29]

Small canoes are in constant use at Neah Bay (1926). Only one canoe with a sail was seen by the writer. An old canoe drawn up on land for storage was measured and found to be 38 feet in length (measured along the rim) and 5 feet at its greatest width.

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[29] Swan, op. cit., p. 38.

A wooden canoe baler is part of the equipment of every canoe (pl. 11, *f*). When in use the cord is twisted around one finger while another finger lies along the groove in the wood. This affords a secure hold and an efficient use of the baler. When not in use it is hung up by the short cord.

PAINT

The best black paint was prepared from the ashes of hardwood. A hole was dug in the ground and rocks were put in the bottom of the hole. The knots from branches of hard timber were laid on the rocks and covered with sand. A large fire was then built on top of the sand and kept burning all day, the ashes being allowed to remain in the hole that night. The next day the knots were moistened, placed on a slab of rock that was regularly used for that purpose, and ground to powder with a stone. The resultant black powder was mixed with salmon eggs to give the paint a gloss and make it adhere to the surfaces on which it was used.

The black color on harpoon poles was obtained by applying a decoction of the outer bark of hemlock which produced a reddish-brown color, after which the pole was held over a fire. It was said "the combination of bark tea and smoke gave a blackish color that was very lasting."

"Almost black."—Before the Makah had tin they buried their strips of cedar bark in a slough. "There was usually such a slough in low ground," and if they left the cedar long enough it became almost black. The manner of using tin to secure the same color on cedar bark was not described.

Green.—This was made from certain "weeds" which were best gathered in the spring. A large quantity of the weeds was washed, pounded, and soaked in water for an entire day. The weeds were then taken out, the leaves were squeezed and the liquid mixed with salmon eggs. No specimens of these plants were obtained.

Pinkish red.—The petals of red flowers were prepared in a manner similar to the preparation of leaves for green paint.

Blue.—The petals of blue flowers were similarly prepared.

Bright red.—The outer bark of the alder tree was scraped and boiled in fresh water. Red paint was also prepared from ocher. The people made a hole and lined it with hot rocks, put ferns on the rocks, laid the red earth on the ferns and covered it with kelp. Water was poured over the ferns and a fire was made on top. This fire was kept burning an entire day. The substance mixed with the red earth was not ascertained.

Brown.—The inner bark of the hemlock, next the tree, was prepared by drying, pounding, and mixing with whale oil. This was said to make a very glossy paint. It had a pleasant odor and was sometimes used for painting the face.

REDDISH OR "MAHOGANY" COLOR.—The outer bark of the hemlock was boiled in salt water, being boiled hard for a considerable time. This paint was used for harpoon poles and for paddles. Smoking these produced a blackish color, already described.

White paint was obtained from "somewhere on the Sound," the exact substance being unknown. It was also prepared from clamshells in the following manner: A quantity of clamshells was put in a depression of the ground, hot stones were added, and these were covered with ferns. Water was then poured over them and a fire built on top. The fire was kept up for a day, when the shells were found to be "like white flour." When applied to the face this substance was mixed with fish egg.

Colors were often mixed, and white was combined with colors to make them lighter.

PAINTINGS

The subject of primitive design received special consideration by Swan in an effort "to find out if they really had any historical or mythological ideas which they wished to have represented," but their chief desire was "to paint something that the other Indians could not understand." He states: "I am satisfied, so far as this tribe is concerned, that, with the exception of the thunderbird drawing, all their pictures and drawings are nothing more than fancy work, or an attempt to copy some of the designs of the more northern tribes." "The coast Indians believe * * * that thunder is caused by an immense bird whose size darkens the heavens, and the rushing of whose wings produces peals of thunder. The Makahs, however, have a superstition which invests the thunderbird with a twofold character. This mythological being is supposed by them to be a gigantic Indian, named, in the various dialects of the coast tribes, Ka-kaitch, T'hlu-klūts, and Tu-tūsh, the latter being the Nootkan name. This giant lives on the highest mountains, and his food consists of whales. When he is in want of food, he puts on a garment consisting of a bird's head, a pair of immense wings, and a feather covering for his body; around his waist he ties the Ha-hek-to-ak, or lightning fish, which bears some faint resemblance to the sea-horse (*hippocampus*). This animal has a head as sharp as a knife, and a red tongue which makes the fire. The T'hlu-klūts, having arrayed himself, spreads his wings and sails over the ocean till he sees a whale. This he kills by darting the Ha-hek-to-ak down into its body, which he then seizes in his powerful claws and carries away into the mountains to eat at his leisure."[30] A drawing which illustrates the foregoing is presented by Swan. The creature which forms the belt of the thunderbird was called xixi′tiyûk by the writer's informants. It was said to be like a snake with a head like that of a dragon.

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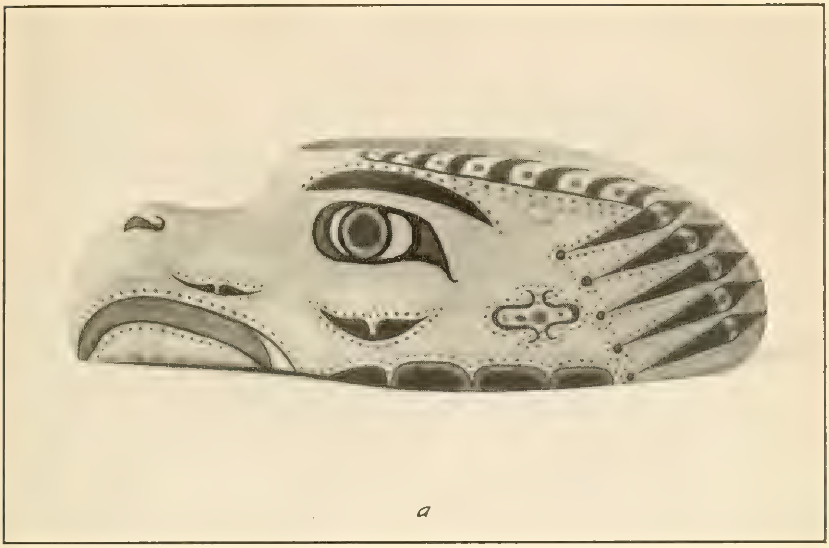
[30] Swan, op. cit., p. 10 and fig. 1 on p. 9.

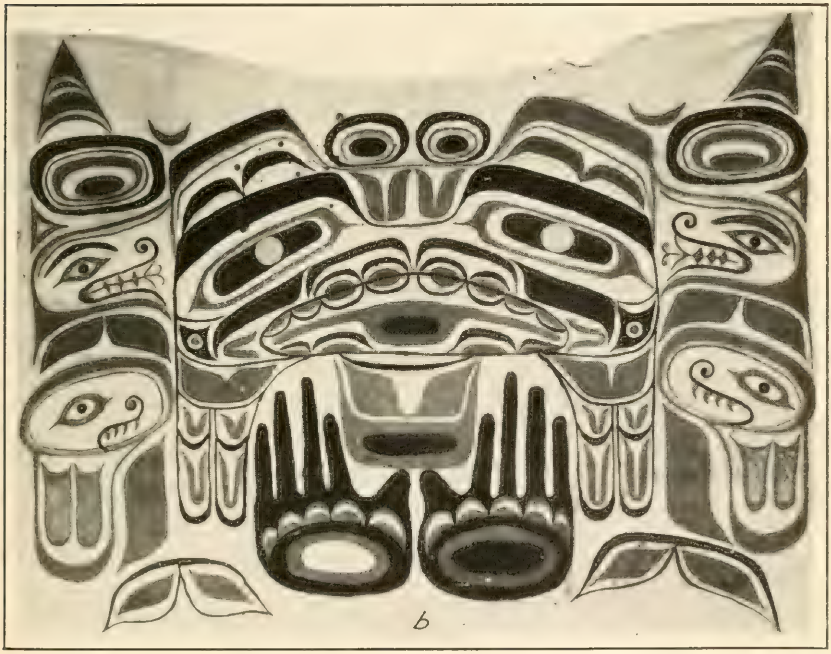
In accord with his earlier information, Young Doctor said it was customary for a man to decorate his personal belongings with a picture of an animal seen in his dream. Such a decoration did not tell the story of the dream and so was understood only partially by observers. Lacking a dream, it is possible that a man might adopt some fanciful design which possessed novelty but no significance. Young Doctor had seen a strange animal in a dream and designated it as a "water animal" and also as a wolf. He sketched it and also painted it on a board, the latter being the conventional form in which it appears on all his belongings (pl. 12, *c*). Red and black paint were used in painting the design. In explanation he said the two heads are those of a wolf and the center of the pattern represents his own face, the eyes of the two wolf heads becoming his own. The same design is seen on a wooden dish (pl. 12, *b*), the end of the dish showing a man's face with the eyes of the wolf heads that decorate the sides of the dish.

Large designs are painted on cotton dance robes, many being worn at the dances attended by the writer. On these robes are seen units of design common to tribes of the northwest coast. Such a robe was made for the writer by Charles Swan, a descendant of the last Makah chief. This robe is about 4 by 6 feet in size, the painted pattern covering the entire cloth (pl. 13, *b*). The design was explained and vouched for by two other members of the Makah tribe, Charlie Weberhard and Charlie Bowchop. These are men of unquestioned standing in the tribe, and they signed the statement with their thumb marks. The statement follows, without change:

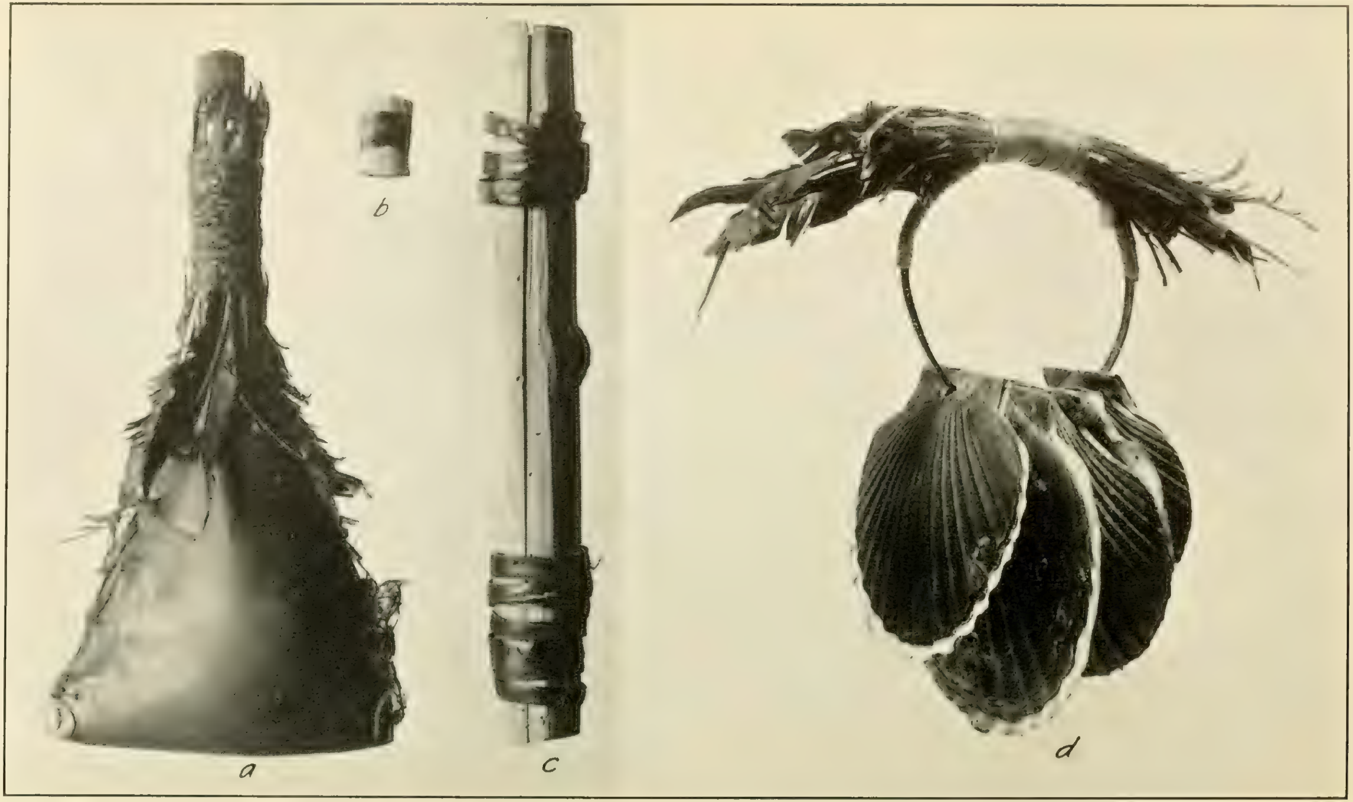
"The beautiful design dancing garb was originated by the chiefs of Makah, at Neah Bay, Wash. Each chief or warrior had in his possession as treasure one or more of this design on a piece of sheet or copper or a crown. Each design had its own design or history. The design on the dancing garb represents the potlatch mask the Makah Indians' chiefs used during a festival or potlatch performance. There was a strict rule attached that no person should use the mask in any kind of performance unless such person intended to give away part of his accumulation of wealth, consisting of blankets, canoes, whale oil, and some other things. There are heads of serpents on each side of this mask, which represents the serpent belt of thunderbird, used when he is out for executing his power of lightning. On the bottom of the mask design on blanket is the grizzly bear paws. As far as we understand this represents the social standing of the person."



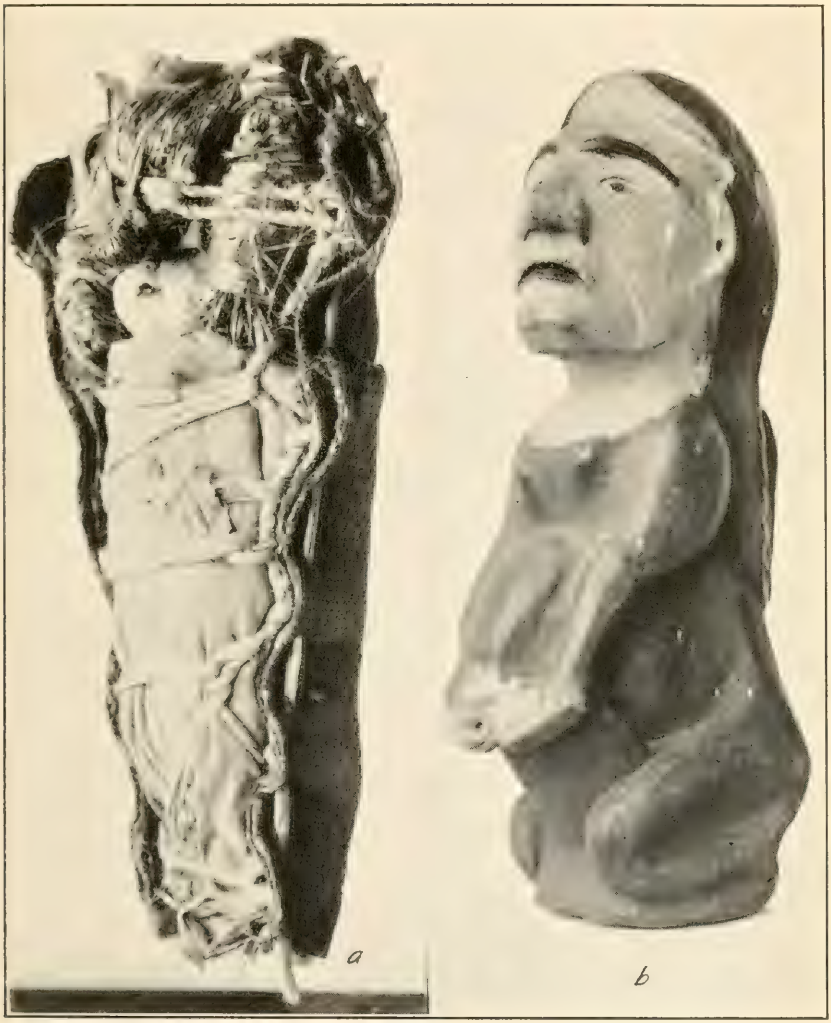
a, Dance helmet representing a raven.



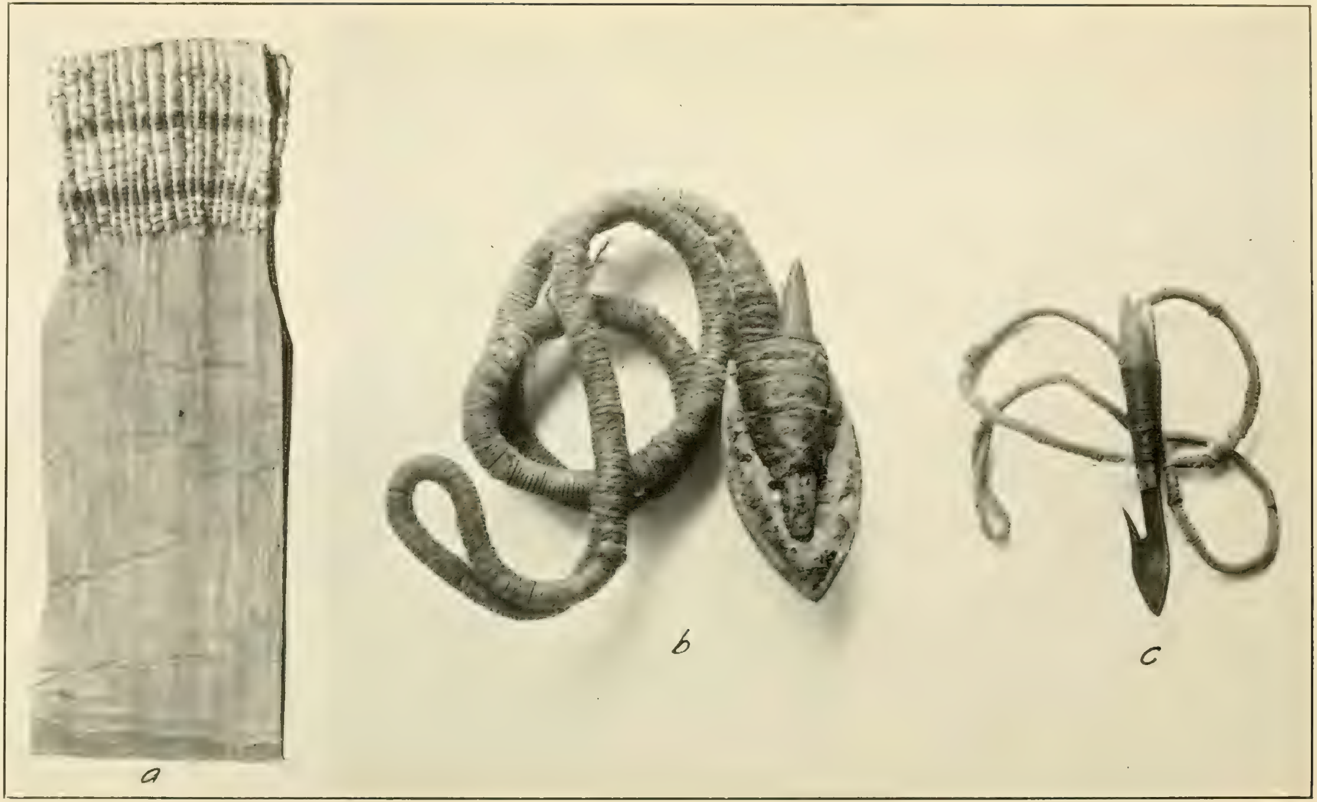
b, Painted dance robe.



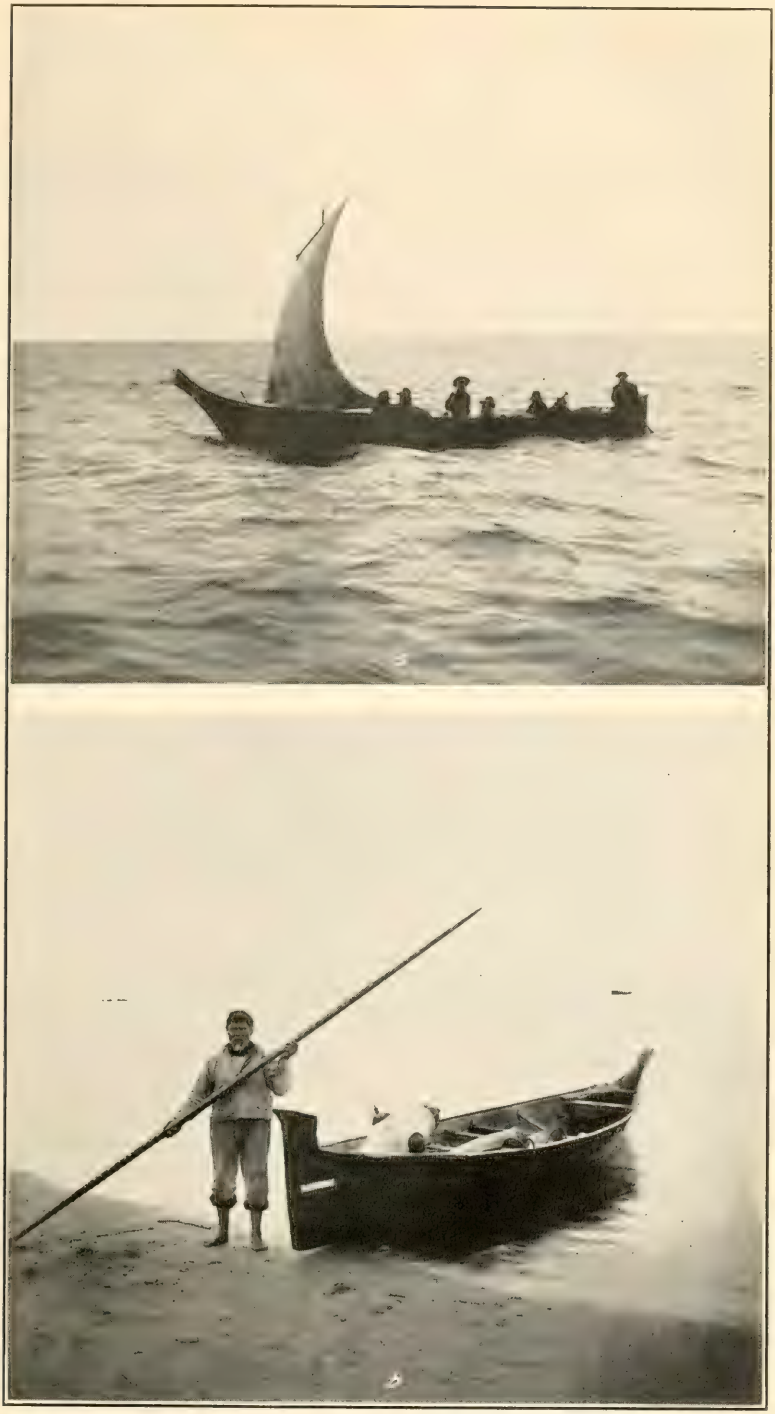
a, Whaler's rattle. *b*, Small Klokali whistle. *c*, Large Klokali whistle. *d*, Rattle of pecten shells.



a, Figure of child in first cradle. *b*, Carved stone sinker.



a, Harpoon point case. *b*, Whale harpoon head. *c*, Seal harpoon head.



a, Whaling canoe off Cape Flattery. *b*, Lighthouse Joe with whaling outfit.

The dance helmets, commonly called masks, which are worn by the Makah at the present time are made chiefly by Jim Hunter (pl. 4, *a*), a Clayoquot who has lived at Neah Bay for many years. These are varied in design and are painted in red and black. Many represent ravens, while others represent ducks. The dance helmet shown in plate 13, *a*, represents a raven, while that worn by Hunter in plate 4, *a*, was said to represent a duck.

CUSTOMS PERTAINING TO MUSIC

The following data is supplementary to the analyses of the songs and descriptions of the music.

SONGS.—Several interesting customs were noted concerning the manner of beginning songs. When the songs of social gatherings were being recorded an informant said that in old times a man started the singing and all the people sang the melody without using words, then a woman "pronounced the words" and the people repeated the melody, using the words. The woman who "lined out" the words was called aba′tis and the portion sung without the words was referred to as an introduction. Phonographic records of the songs without and with words were compared and the renditions found to be uniform except for the differences in note values produced by the syllables of the words.

In many songs the first line is sung by one man, then the men's voices begin, and lastly the women's voices. In such songs the phrase sung by the leader is not repeated by the other voices. Examples have been recorded which show the portion sung by one voice to be a distinct rhythmic phrase of the melody.

The women sing an octave above the men, but on Makah Day a small group of women were heard singing in parallel fourths.

With some songs there was no percussion accompaniment of any sort. One man was assigned the duty of pronouncing the words before the singing began and he moved his arms during the singing to indicate the time.

Certain songs were accompanied by striking sticks on a plank. This was done during the opening portion of the song, after which one man beat a hand drum while the striking of sticks was continued.

A high vocal drone called "metal pitch" is still used by the Quileute. Its use is less general among the Makah, being limited to occasions when people are not sure of the tune. For example, if a stranger is present and is to sing one of his own songs the Makah, not knowing the tune, will sing the high drone. This enables them to take part in his singing. An informant said "This is done frequently when old Mrs. Barker starts a song at a gathering. Her voice is so peculiar that the people can hardly make out what she is trying to sing, so they give the metal pitch during her song." A woman unable to "carry a tune" was permitted to use the drone. In the tribes under present consideration the vocal drone was not highly esteemed but it was heard among the Papago and appeared to be regarded as an embellishment to the melody; it was also heard among the Pawnee, during the Morning Star ceremony.[31] It was an old custom among the Menominee, Mrs. Henry Wolf saying that "two or three women with good wind used to do that to help the singers." She said that her husband was a medicine man, and at the medicine lodge he would start a song and she would stand beside him and sing in that manner.[32]

Among the Indians at Neah Bay there was more solo singing and solo dancing than in tribes previously studied. The inheritance of songs in families is a further peculiarity of these Indians, though certain ceremonial songs are inherited in other tribes.

The Makah language is considered hard to sing and therefore few songs have Makah words. Even the songs composed by members of the tribe have words in the language of tribes living in British Columbia.

The comments of Swan on the songs which he heard at Neah Bay prior to 1869 are of unusual interest and value. He states:

"The songs of the Makah are in great variety, and vary from that of the mother lulling her infant to sleep, to barbarous war cries and horribly discordant 'medicine' refrains. Some of the tunes are sung in chorus. * * * They are good imitators and readily learn the songs of the white men, particularly the popular negro melodies. Some of their best tunes are a mixture of our popular airs with notes of their own, and of these they sing several bars, and while one is expecting to hear them finish as they began, they will suddenly change into a barbarous discord. Their songs at ceremonials consist of a recitative and chorus, in which it would be difficult for anyone to represent in musical character the wild, savage sounds to which they give utterance. Some of the tribes sing the songs that have been composed by other tribes. * * * Sometimes the young men assemble in the evening and sing some simple air in chorus, the words being generally improvised. They keep time with a drum or tambourine, which is simply a skin stretched tightly over a hoop. These songs sound very well and are melodious when compared to some of the other chants. Many, both males and females, have good voices, and could be taught to sing, but their own native songs have nothing to recommend them to civilized ears. The words used are very few, seldom extending beyond those of a single sentence, and generally not more than one or two, which are repeated and sung by the hour. Sometimes they take the name of an individual and repeat it over and over." The author then relates an instance of a song concerning a young Nitinat Indian named Bah-die who was a favorite with the Makah. His name was used in a song which had no other words. "This was a popular and favorite tune until Bah-die died, and then it was dropped as they would not mention his name after he was dead."[33]

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[31] Pawnee Music., Bull. 93, Bur. Amer. Ethn., p. 14.

[32] Menominee Music, Bull. 102, Bur. Amer. Ethn., p. 10.

From the foregoing it appears that there was, prior to 1869, the same distinction between the old songs and modern songs that has been observed in other tribes; also that the practice of the young men in composing or devising new songs had arisen and was the same as in other tribes under observation. The melodies produced in this manner are always more pleasing to our ears than the old songs, and the Indians distinguish between them. Comparatively few of these modern songs are recorded for preservation as they represent a mixed musical form and a transitional state of culture.

MUSICAL INSTRUMENTS.—Three types of musical instruments are in use at Neah Bay, as in other regions, these being drums, rattles, and whistles. The large box drum used by the Makah was of cedar, open at the bottom and one end (pp. 7 and 77). A hand drum of ordinary size was used by individuals, especially when singing at home (pl. 6, *b*). Mrs. Annie Long Tom (pl. 6, *a*) possessed such a drum. When asked to sell it she declined, saying it "was so much company for her in the long winter evenings." She was a particularly fluent singer and recorded many songs.

A peculiar form of percussion accompaniment consists in pounding with short, stout sticks upon planks arranged on three sides of a square (pl. 19, *c*). The people sit on the ground, facing the inside of the space, and pound on the planks which are elevated a few inches above the ground. The dancers are within this partly enclosed space. This is the only instance under observation in which the accompaniment is placed around the dancers. Among the Plains tribes the drum is in the center of the dance circle, in southern tribes the dancers move around baskets used as drums; when a water drum is used in the medicine lodge it is at one side of the circle, and when hand drums are used the dancers generally move in a circle or in parallel lines in front of the drummers.

At the celebration of Makah Day certain songs were accompanied by the pounding on the floor of heavy spears, held by the singers (p. 130).

An accompaniment of handclapping was used with certain songs of Makah Day (p. 130), also by persons who sang during the treatment of the sick (p. 287), and during the Kwikwa′tla dance (p. 270), and by a man when telling stories and singing the songs that occurred during the narrative. It was a convenient and spontaneous manner of accompanying songs. Sometimes a singer accompanied his songs by striking his knuckles against the wall of the house, as in songs Nos. 133 and 164.

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[33] Swan, op. cit., p. 49.

Two sticks were struck together as an accompaniment to many songs. The young men who went around the village in the evening, singing songs, carried two sticks which they struck together in a rhythmic accompaniment, and longer sticks are mentioned in connection with song No. 139.

The rattles used by the Makah are of two sorts, one in which certain substances clash together and the other in which pebbles are enclosed in a hollow receptacle and make a noise by being shaken together. An interesting example of the first sort is the rattle made of pecten shells used by Young Doctor when treating the sick (pl. 14, *d*). The largest representative of the second sort is the long box containing pebbles, which is rocked back and forth across a log, permitting the pebbles to roll toward one end and then toward the other end of the box. This is used in the Thunderbird dance and described on page 111. The rattle used in the Lightning dance is held in the hand and has a top carved like the head of a bird, to which wings are sometimes added. An interesting rattle of this type is used only by men who have killed whales. This rattle is made of elk horn and contains small pebbles. The horn is scraped very thin, a strip about 2 inches wide is soaked in hot water to make it pliable, and the strip is then folded over to form a receptacle in which the pebbles are placed, the edges of the horn being laced together by means of holes at the sides. The specimen illustrated (pl. 14, *a*) was obtained from Young Doctor, who inherited it from his uncle. Another rattle of this type was used by the Hamshantes (p. 141). An additional example of the first class of rattles is mentioned in connection with a legend (p. 208) and consisted of the beaks of sea parrots, strung together, held in the hands of the canary-bird dancers and shaken as they sang.

A small whistle was concealed in the mouth by men in the Klokali dance, two cords being attached to the whistle and fastened to the dancer's coat. This is described in connection with the Thunderbird and Kloka'li dances (pp. 103, 111) and shown in plate 14, *b*. It was said that cherry bark was used in this whistle to "split the air," indicating that it formed the reed. Examination of the whistle shows that the end of the bark which binds the two sections together is passed between these sections and cleverly fastened in that position, forming the reed. This bark was secured from near Port Angeles in order to make the specimen illustrated. A larger whistle of the same type is shown in plate 14, *c*.

An additional type of instrument was used during the Klokali, this being the blade of wood attached to a cord and known as a bull-roarer. The blade of such an instrument is shown in plate 11, *d*.

SOCIAL LIFE

Frequent gatherings of a social character were held by the Makah and related tribes, among these being the "parties" in honor of infants and the small meetings (daba′c) at which the "courtesy songs" were sung. Many examples of the latter songs were recorded and were sung by individuals to honor the host or hostess, the songs being hereditary in families.

It was expected that men of large property would have "giving-away feasts," this requirement being explained as "something like the white man's taxes." They are commonly known as potlatches. Sometimes a man invited other tribes, and he was obliged to entertain them during their entire stay. It was said that when an entire tribe was invited a great many Indians came. At one such gathering, held on Tatoosh Island, there would scarcely have been room for another canoe to land around the shore of the entire island. In this instance the guests comprised Vancouver Island tribes. At such a feast the host would tell about his property and make a long speech. The feast was held in the afternoon, after which the people returned to their camp and came back in the evening for the dance. Contests of strength were held after these feasts.

The two principal winter ceremonials were the Klokali and the Saiyuk, the latter being primarily the meeting of the Saiyuk Society but regarded as a gathering in which "the whole tribe took part for the good of everybody's health." Social dances of various sorts were almost continuous during the winter, one locality frequently competing with another and presenting original dances.

HOSPITALITY

The Makah were so generous in their hospitality that a visitor sometimes went to four houses for a single meal, eating a little of his portion at each place and taking the rest away with him. The Makah thought slightingly of anyone who did not offer to entertain a person visiting within the tribe. They were not entirely disinterested in this. A storm sometimes arose and blew the Makah canoes over to the shore of Vancouver Island, so they were particularly hospitable to the Vancouver Island people who visited among them.

STORIES

It was the custom of the Makah Indians to entertain their guests with stories during the long winter evenings. Sometimes the stories were related by the host and sometimes a storyteller was invited to supper and asked to tell his stories in the evening. Songs occurred in many of these stories and were accompanied by handclapping by the singer. Each song was sung once. It was not customary for everyone to join in the singing but occasionally, if someone knew the songs, he might sing with the storyteller.

A prominent character in these stories was Kwati, who belonged to the time before the birds, animals, rocks, and flowers were changed into human beings. One informant said he was about the size of a 10-year-old boy and another represented him as still smaller. It was said that he lived at Wyatch and belonged to the Makah tribe but spoke Makah with a peculiar accent. He had the powers attributed to the Transformer in other tribes of the region and many stories relate his mischievous actions while others tell of the good that he accomplished. While the stories concerning him are known to many people it was said the versions differ somewhat, and that other versions are told on Vancouver Island.

By the Makah and apparently by some other tribes Kwati is identified with the mink who plays the part of Transformer or Trickster in the mythology of Vancouver Island and the adjacent mainland. Stories concerning the mink have been collected by Dr. Franz Boas, published in Indianische Sagen von der Nord-Pacifischen Küste Amerikas, and analyzed in his comparative study of Tsimshian myths.[34] A Makah informant said that Kwati was usually represented as the slave of a little bird designated as a woodpecker, and he appears as the slave of Woodpecker in two myths recorded by Boas, that of "The origin of fire" and "Woodpecker was a chief at the time the Whole World was in Darkness." [35]

Kwati is identified with the mink by Swan, who says he "was a great liar, but a very shrewd Indian, full of rascalities which he practiced on everyone." When the animals were being changed into human beings he was offered the choice of being a bird or a fish. He declined both and was then told that as he was fond of fish he might live on land and eat what fish he could pick up.[36]

PRAYERS

Each man prayed daily at daybreak and evening, asking especially that he might live to old age. When building the morning fire it was the Makah custom to pray, believing that the smoke carried the prayer upward, but they never put any substance into the fire to assist a prayer, as some tribes use incense or tobacco. These prayers were addressed to Kisi′aklak, meaning Day and Daylight, but the term was understood to indicate some power that created the daylight. Albert Irving, who supplied the information on this subject, said that he and his father addressed their prayers to "Father Daylight" who is above the earth and takes care of the Indians. The interpretation of this term is largely individual and varies too widely for present consideration. It was never applied to the sun (cf. p. 47).

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[34] Boas, Franz, Tsimshian Mythology, in Thirty-first Ann. Rept. Bur. Amer. Ethn., 1916.

[35] Ibid., pp. 895, 914.

[36] Swan, op. cit., pp. 64, 65.

Special seasons and places of prayer were observed by whale hunters. (See p. 165.) The times of most intensive praying consisted of four days in December and four in July, these being the days "when the sun seems to pause before changing." The Makah believed that if they "over-prayed when the sun was going toward winter" it brought them bad luck, this being the time of decreasing daylight. The division of the year into two periods was noted by Swan. "They can remember or speak of a few days or a few months, but of years, according to our computation, they know nothing. Their 'year' consists of six months or moons. . . . The first of these periods commences in December, when the days begin to lengthen, and continues until June. Then, as the sun recedes and the days shorten, another commences and lasts until the shortest days."[37]

SECURING A TUMANOS

The greatest desire of the individual Indian was to secure a spirit helper by whose aid he could accomplish undertakings that would otherwise be impossible. The term applied to this spirit helper by the Makah was tumanos, which occurs frequently throughout this paper. In many tribes the spirit helper is a bird or animal, but this custom does not appear among the tribes under consideration. The greatest tumanos of these tribes is the thunderbird, but one Indian was said to have the rattle as his tumanos, or, possibly, as its outward manifestation. A contest of "medicine power," or tumanos, is described in the section on the potlatch. The powers conferred by a tumanos were varied and undoubtedly corresponded to the natural capacity of the man.

Carving in stone was not a common art among the Makah, as among tribes to the north, but the following incident concerns a peculiar ability in carving that was attributed to the help of a tumanos.

In the United States National Museum at Washington, D. C., is a figurine carved from dark gray slate (pl. 15, *b*) obtained from a traveler on the Northwest Coast who attributed it to the Makah. As such carving was not customary among the Makah, a photograph of the figurine was taken to the reservation in 1926 and information sought concerning the specimen. When Young Doctor saw the photograph he said, "That is one of Santiano's fancy sinkers that he used on his fishline. The old fellow was handy at carving and had several of them." Young Doctor remembered this one and said that Santiano had pounded a nail in the top of the head to fasten his fishline to it. (This caused a slight breaking of the stone which may be seen in the illustration.) He said further that the little animal clasped in the arms of the figure looked like a baby hair seal and that Santiano obtained the rocks for his carvings from a place at Warm House. Apparently the figure represents a creature to which the Makah attributed the characteristic of a mermaid.

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[37] Swan, op. cit., p. 91.

Continuing the inquiry, Albert Irving was asked whether he remembered Santiano's possession of a carved sinker. He replied that he did not recall any particular sinker but that Santiano "had a tumanos for carving." He said that "not everyone could carve—only a man who had a suitable tumanos." Santiano was a medicine man whose treatment of the sick is mentioned on page 286, together with certain of his songs.

The mythical creature represented by the figurine was said to have long hair. Young Doctor said that a person who saw one of these creatures became very wealthy but no one had approached close enough to know whether they were men or women. Once a man saw one sitting on a rock at the edge of the water line. He approached it cautiously and took a long stick and twisted off a little of its long hair. Young Doctor said that he and his mother were once fishing for halibut out at the Cape. He had a bite, pulled up his line and prepared to club the fish, but instead of a fish he saw what looked like a tiny baby. He was so frightened that he fainted. His mother began to paddle home. He was still unconscious when they reached the village and she built a fire, put some sort of seaweed on it and held him over the blaze, so that he inhaled the smoke. He revived and vomited an oily substance. Then he told his mother to go and look on his hook. She did so and found a few strands of very long hair. He believed that he caught more fish when he attached these strands of hair to his fishline. In the winter, when the run of spring salmon began, he used these strands and caught more fish than anyone else.

OBSERVATIONS OF THE SUN

Each man had his own place where he took observations of the sun and so kept track of the seasons. This was not done by a shadow but by "sighting" the sun through points at some distance apart. For example, there is a tree on the island opposite Neah Bay village and a couple of trees on the main land by which some men observed the course of the sun and knew the progress of the seasons.

According to Young Doctor, the people in oldest times believed that the world was a round, flat disk, balanced on a pillar and revolving once a day. It was surrounded by water and, in revolving, one edge *tipped* and went under water, causing the high tide. They believed that the sun did not move, but the revolution of this disk caused the day and night. Thus the influence of a forgotten white man affected the tribal beliefs.

BURIAL CUSTOMS

It was the custom of the Makah to bury the dead in decorated boxes. The single exception lay in the cremation of the body of a pregnant woman, her ashes being placed in a box and buried. It was believed that, if this were not done, her husband would be in poor health for a long time. Young Doctor said, "There is a man around here who has been ailing for a long time. This might have been avoided if his wife had been cremated in the old way." During an epidemic of smallpox the bodies of the dead were laid on the beach and the tide took them away, but this was due to the emergency of the time.

Each family had several decorated boxes which were used for storing articles of value and in case of a death one of these boxes was used as a coffin. The boxes were valuable, a box about 4 feet long being worth ten blankets and one a little shorter being worth six blankets. In making one of these boxes, a long wide board was grooved horizontally, steamed, and bent so that it formed the four sides of the box, with rounded corners. A board about 14 feet long was required for a box of average size. Pegs held the ends of the board together at one corner. The board was thin (perhaps three-eighths inch in thickness) so that the completed box was light. It was painted and carved, and the upper part of the sides was often decorated with shells. A burial box for an adult was considerably longer than the body and about 3 feet in height. The upper part of the box fitted inside the lower, as though two complete boxes were fitted closely together.

The body of the dead was washed, dressed in its best clothing, and placed in the box, with all its best belongings, except those reserved for memorial use. Whatever would not go into the box nor into the grave was burned, unless the deceased had made a special request that his personal effects be given away. If a woman died soon after giving birth to a child, it frequently happened that the child died. The body of the child was then placed in a separate box and buried in the grave with its mother. Formerly there was no attendance at burials, the body being quietly buried by relatives. Children were not allowed to go near graves.

In the old days the burials were inside an enclosure but the individual graves were not marked. The old burial ground is close to the shore in the sand. Farther up the shore they have been known to cover a grave with a canoe, cutting a section out of the middle of the canoe, to make it the right length. Albert Irving said he once saw a burial box nailed to a tree about 4 feet above the ground.

The Indians at Neah Bay still destroy the bedding used in a final illness. The elaborately decorated boxes have disappeared and the burials are in plain wooden boxes made by friends subsequent to a death. Very few coffins have been used in this village.

When a person of the higher class died, the head of his family gave away all of the family possessions. If a death occurred in the family of a chief this distribution of gifts took place while the body was being carried to the grave. As soon as the burial procession left the house he sang the potlatch song of the deceased. This was the song which the deceased received by inheritance and was accustomed to sing before distributing the gifts when he gave a potlatch. After singing this song, the chief gave a valuable present to anyone who came while the person was sick or remained at the house after his death. This was done four times and so arranged that by the time the song had been sung four times the procession had reached the place of burial and the chief had given away all the man's possessions. Songs appropriate to this use are Nos. 17 and 18 in the section on the potlatch.

It was the custom to place long cedar boards under and at the sides of the coffin. Personal belongings of the deceased were heaped on top of the coffin and covered with cedar boards so that the earth would not touch them. Houses were built above the graves and were neat cedar structures with gabled roofs about 3½ feet in height. The people might let their own houses go without repairs but always kept the "houses of the dead" in good repair.

MEMORIAL CUSTOMS

The period of mourning was terminated with some formality, after which the name of the deceased was never mentioned, though a potlatch might at any time be given in his honor. The songs at the termination of mourning were the giving-away potlatch songs of the deceased, sung by his next of kin. These, as stated, were sung at his burial. If a potlatch were given in his honor, it was customary to sing his "dream song" and display some article which had belonged to him (see p. 94). Great respect was shown such articles and the children were taught to take care of them, in case they were needed for the termination of mourning or for a memorial potlatch. Thus Young Doctor still has half a bracelet and some beads that were left by his grandmother to his mother. He also has the bone prongs of a whale harpoon which belonged to his uncle, but he transferred to the writer a whaler's rattle (pl. 14, *a*) which belonged to his uncle. He said that if he desired he could now give a potlatch in honor of his uncle, but that such an event would require the giving away of practically all he possessed. On such an occasion he would sing the dream songs given to his uncle by a whale.

There was no definite time for terminating the period of mourning. If a family of high rank lost a child the parents might hold four such events, sometimes at intervals of one or two years. On such an occasion it was customary to display articles belonging to the deceased, a statement being made that they were his property. The articles were then kept by their present owners. Gifts were distributed, after which the friends and relatives went to the grave of the deceased and decorated it with cloth or a blanket as a sign that the period of mourning for that person was ended.

ANALYSIS OF SONGS

The general customs that have been described are the background of the life of the people. Songs are connected with the more important, special customs, and the structure of the songs may properly be considered before these customs are described.

Comparison of Nootka and Quileute Songs with Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Menominee, Yuman, and Yaqui Songs

MELODIC ANALYSIS

TABLE 1.—TONALITY

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Major tonality	708	*53*	92	*44*	800	*52*
Minor tonality	542	*40*	71	*33*	613	*39*
Both major and minor tonality	9	----	----	----	9	----
Third lacking	54	*3*	6	*3*	60	*4*
Irregular [2]	30	*4*	41	*19*	71	*5*
Total	1, 343	----	210	----	1, 553	----

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[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. xxIII.)

[2] Songs thus classified are "pure melody without tonality." The tones appear to be arranged with reference to intervals rather than with reference to a keynote, many being based upon the interval of a fourth.

MELODIC ANALYSIS—continued

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Beginning on the—						
Thirteenth	6	-------	-------	----	6	----
Twelfth	161	*12*	-------	----	161	*10*
Eleventh	18	*1*	-------	----	18	*1*
Tenth	71	*5*	3	*1*	74	*5*
Ninth	63	*5*	4	*2*	67	*4*
Octave	229	*17*	12	*6*	241	*15*
Seventh	20	*1*	4	*2*	24	*1*
Sixth	45	*3*	9	*5*	54	*4*
Fifth	356	*27*	29	*14*	385	*25*
Fourth	26	*2*	9	*4*	35	*2*
Third	131	*12*	44	*21*	175	*11*
Second	29	*2*	16	*8*	45	*2*
Keynote	158	*11*	39	*18*	197	*13*
Irregular	30	*2*	41	*19*	71	*5*
Total	1, 343	-------	210	----	1, 553	----

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Ending on the—						
Sixth	1	-------	-------	----	1	----
Fifth	431	*32*	28	*13*	459	*30*
Third	151	*11*	41	*19*	192	*10*
Second	1	-------	8	*4*	9	----
Keynote	729	*54*	92	*44*	821	*53*
Irregular	30	*2*	41	*19*	71	*5*
Total	1, 343	-------	210	----	1, 553	----

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

MELODIC ANALYSIS—continued

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Songs in which final note is—						
Lowest in song	960	*72*	96	*46*	1, 056	*68*
Highest in song	1		1		2	
Immediately preceded by—						
Fifth below	1				1	
Fourth below	38	*3*	2	*1*	40	*2*
Major third below	18	*1*			18	*1*
Minor third below	75	*6*	5	*2*	80	*5*
Whole tone below	27	*2*	2	*1*	29	*2*
Semitone below	15	*1*	1		16	*1*
Songs containing tones lower than final tone	208	*15*	103	*49*	311	*20*
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 5.—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
17 tones	7				7	
14 tones	16				16	*1*
13 tones	63	*5*			63	*4*
12 tones	209	*16*	1		210	*14*
11 tones	106	*8*	1		107	*7*
10 tones	139	*10*	13	*6*	152	*10*
9 tones	128	*9*	19	*9*	147	*9*
8 tones	351	*26*	14	*7*	365	*23*
7 tones	109	*8*	16	*8*	125	*8*
6 tones	88	*7*	43	*20*	131	*8*
5 tones	99	*7*	36	*18*	135	*8*
4 tones	18	*1*	30	*14*	48	*3*
3 tones	10		33	*16*	43	*3*
2 tones			4	*2*	4	
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

MELODIC ANALYSIS—continued

TABLE 6.—TONE MATERIAL

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
First 5-toned scale [2]	20	1	1		21	1
Second 5-toned scale	118	9	5	2	123	8
Third 5-toned scale			1		1	
Fourth 5-toned scale	299	22	25	12	324	20
Fifth 5-toned scale	2				2	
Major triad	17	1	3	2	20	1
Major triad and 1 other tone	137	10	6	3	143	9
Minor triad	6				6	
Minor triad and 1 other tone	119	9	9	5	128	8
Octave complete	75	6	5	2	80	5
Other combinations of tones	550	41	155	73	705	45
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

[2] The 5-toned scales mentioned in this table are the 5 pentatonic scales according to Helmholtz, described by him as follows: "1. The first scale, without third or seventh. . . . To the second scale, without second or sixth, belong most Scotch airs which have a minor character. . . . The third scale, without third and sixth. . . . To the fourth scale, without fourth or seventh, belong most Scotch airs which have the character of a major mode. The fifth scale, without second and fifth." (Helmholtz, H. L., The Sensations of Tone, London, 1885, pp. 260, 261.)

TABLE 7.—ACCIDENTALS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Songs containing—						
No accidentals	1, 121	83	184	89	1, 305	84
Seventh raised a semitone	27	2	3	1	30	2
Sixth raised a semitone	20	1			20	1
Fourth raised a semitone	28	2	4	2	32	2
Third raised a semitone	4				4	
Second raised a semitone			9	5	9	
Seventh lowered a semitone	5				5	
Sixth lowered a semitone	7		2	1	9	
Fifth lowered a semitone			2	1	2	
Third lowered a semitone	4				4	
Second lowered a semitone			2	1	2	
Other accidentals	127	10	4	2	131	8
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

MELODIC ANALYSIS—continued

TABLE 8.—STRUCTURE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Melodic (including irregular)	872	*65*	175	*83*	1, 047	*67*
Melodic with harmonic framework	237	*18*	10	*5*	247	*16*
Harmonic	234	*18*	25	*12*	259	*16*
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 9.—FIRST PROGRESSION—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Downward	819	*60*	91	*44*	910	*41*
Upward	524	*40*	119	*56*	643	*59*
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Downward	23, 546	*62*	3, 295	*57*	26, 841	*60*
Upward	14, 697	*38*	2, 523	*43*	17, 220	*40*
Total	38, 243		5, 818		44, 061	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

RHYTHMIC ANALYSIS

TABLE 11.—PART OF MEASURE ON WHICH SONG BEGINS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Beginning on unaccented part of measure	540	*40*	113	*53*	653	*42*
Beginning on accented part of measure	760	*56*	97	*47*	857	*55*
Transcribed in outline	42	*3*			42	*2*
Without measure accents	1				1	
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 12.—RHYTHM (METER) OF FIRST MEASURE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute [1]		Total	
	Number	Percent	Number	Percent	Number	Percent
First measure in—						
Double time [2]	797	*59*	138	*66*	935	*60*
Triple time [3]	468	*35*	69	*32*	537	*35*
5–8 and 5–4 time	31	*2*	3	*1*	34	*2*
7–4 and 7–8 time	4				4	
Transcribed in outline	42	*3*			42	
Without measure accents	1				1	
Total	1, 343		210		1, 553	

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

[2] This group includes songs in 2–2, 2–4, 4–4, 6–4, 4–8, and 6–8 time.

[3] This group includes songs in 3–4 and 3–8 time.

RHYTHMIC ANALYSIS—continued

TABLE 13.—CHANGE OF TIME (MEASURE LENGTHS)

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute[1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Songs containing no change of time	216	*16*	41	*19*	257	*16*
Songs containing a change of time	1, 084	*80*	169	*81*	1, 253	*80*
Transcribed in outline	42	*3*	-------	----	42	*2*
Without measure accents	1	-------	-------	----	1	----
Total	1, 343	-------	210	----	1, 553	----

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

TABLE 14.—RHYTHMIC UNIT

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, Menominee, Yuman, and Yaqui		Nootka and Quileute[1]		Total	
	Number	Percent	Number	Percent	Number	Percent
Songs containing—						
No rhythmic unit	379	*28*	94	*45*	473	*30*
1 rhythmic unit	725	*54*	90	*43*	815	*53*
2 rhythmic units	163	*12*	26	*12*	189	*10*
3 rhythmic units	25	*2*	-------	----	25	*1*
4 rhythmic units	7	-------	-------	----	7	----
5 rhythmic units	2	-------	-------	----	2	----
Transcribed in outline	42	*3*	-------	----	42	*2*
Total	1, 343	-------	210	----	1, 553	----

[1] This group includes a few songs from neighboring tribes. (See Catalog list, p. XXIII.)

DESCRIPTIVE ANALYSIS

TABLE 1.—The songs of the various tribes under analysis differ widely in the percentages with major and minor tonality, the major songs varying from 38 percent in the Pawnee to 71 percent in the Ute. The Sioux songs contain 39 percent in major tonality, the Yuman and Yaqui 49, the Chippewa 57, and the Menominee 66, while the present group contains 44 percent with major tonality.

TABLE 2.—With one exception the Nootka and Quileute songs show the smallest percentage beginning on the octave above the keynote, only 6 percent having this beginning in contrast to 17 percent in the total number of songs previously analyzed. The Yuman and Yaqui contain no songs beginning higher than the sixth above the keynote. In the Ute songs 28 percent begin on the octave and in Mandan and Hidatsa songs 31 percent have this initial tone. The percentage of Nootka and Quileute songs beginning on the third is 21, being exceeded only by the Yuman and Yaqui with 30 percent. This initial tone ranges in percentage from 3 in the Chippewa and 5 in the Pawnee to 17 in the Mandan and Hidatsa songs.

TABLE 3.—The third is also preferred as a closing tone by the Nootka and Quileute, 19 percent ending on this tone, contrasted with 10 percent in the total number previously analyzed. The Pawnee songs have only 1 percent ending on the third, the Sioux and the Mandan and Hidatsa have 15 percent, while the Yuman and Yaqui show 25 percent, this being the highest in the series.

TABLE 4.—The final tone is the lowest in only 46 percent of the Nootka and Quileute, contrasted with 72 percent in the songs previously analyzed. Examining the percentages in the individual tribes we note that the final tone is the lowest in only 10 percent of the Papago songs, while in other tribes the percentages are as follows: Ute 70, Pawnee 78, Menominee 86, Sioux 88, Chippewa 90, and Mandan and Hidatsa 92.

TABLE 5.—A small compass characterizes the Nootka and Quileute songs, 70 percent having a compass of six tones or less, compared with 15 percent in the songs previously analyzed. The Menomineé songs contain 15 percent with this compass, the Ute 17, the Papago 18, and the Pawnee 24 percent, all the other tribal groups showing higher percentages. From this and the three preceding tables it appears that the Nootka and Quileute songs are characterized by a relatively small compass and a placing of the melody partly above and partly below the keynote.

TABLE 6.—In considering the tone material of these songs we look first for the familiar 5-toned scales commonly known as major and minor pentatonic. The Nootka and Quileute songs contain only 14 percent in these groups, compared with 17 percent in the Pawnee, 32 percent in the Papago, and 38 percent in the Chippewa tribes. The Nootka and Quileute songs do not adapt themselves entirely to the former bases of classification, 155 songs (73 percent) being grouped as containing "other combinations of tones," and described in the analyses of individual songs.

TABLE 7.—In the percentage of songs without accidentals the Nootka and Quileute are next to the highest in the groups under analysis, the

percentage in these tribes being 89, while in songs previously analyzed the highest is the Ute group, containing 96 percent without accidentals.

TABLE 8.—As the group of songs classified as melodic includes irregular songs and melodic songs with harmonic framework we turn to the purely harmonic songs as a basis of comparison. This group in the Nootka and Quileute comprises only 12 percent, corresponding with the high percentage of songs without accidentals, shown in the preceding table. The harmonic songs in other tribes vary from 5 percent in the Yuman and Yaqui and 6 percent in the Papago to 30 percent in the Mandan and Hidatsa. The Ute, Chippewa, and Pawnee songs contain respectively 22, 24, and 25 percent of harmonic songs.

TABLES 9 AND 10.—The downward trend which characterizes the songs previously analyzed is less prominent in the Nootka and Quileute songs, both in the first interval and in the total number of intervals. The present group contains only 44 percent beginning with a downward progression, in contrast to 60 percent in songs previously analyzed, while 57 percent of the intervals are descending progressions, in contrast to 62 percent in the songs of the other tribes under analysis.

TABLE 11.—In the percentage beginning on the accented part of the measure this is higher than any previous group except the Menominee, 53 percent having this forceful attack while the Menominee contain 54 percent. Only 40 percent of the songs previously analyzed begin in this manner.

TABLE 12.—The percentage of songs beginning in double time is the same as in the Papago songs (66 percent) but higher than in any other tribes except the Yuman and Yaqui, which contain 71 percent beginning in this manner. The average percentage in tribes previously analyzed is 59.

TABLE 13.—The measure lengths are unchanged in 19 percent of the Nootka and Quileute songs. The songs of tribes previously analyzed differ in this respect from 8 percent in the Sioux and 9 percent in the Papago to 26 percent in the Pawnee, 16 being the average percentage of songs without change of measure lengths.

SUMMARY.—By these simple bases of analysis, applied to the songs of numerous tribes, it becomes evident that differences occur in the structure of tribal songs which, in a large majority of instances, would not be perceived by listening to the songs as performed by the Indians nor by observing their transcriptions in musical notation. It is not claimed that the analyses are exhaustive, nor that all the songs of any tribe have been recorded, but it is believed that the analyses include the principal characteristics of the melodies and that the selection of songs is representative of the music of each tribe.

THE TETRACHORD AND TRIAD IN NOOTKA AND QUILEUTE SONGS

Two types of melodic structure occur in songs of the American Indians, the tetrachord (complete and incomplete), and the triad formation. Combinations of the two are also found, as well as freely melodic songs that have no definite framework and songs that are said to have been composed in imitation of the sounds produced by a wooden flute.

The tetrachord was the basis of the musical theory of ancient Greece, the term meaning specifically the four strings of the lyre. The outer strings were always tuned to a perfect fourth, an interval expressed by the Greeks, as in modern times, by the acoustic ratio 3 to 4. The inner strings were tuned in a variety of relations to each other and to the outer strings, these being apart from present consideration. The musical theory of Europe since the seventeenth century has been based on the triad, in which the interval between the outer tones is a perfect fifth, expressed by the ratio 2 to 3. The octave was important in ancient times, as well as in the musical system of our own time. The Greeks linked tetrachords together in various ways within the compass of the octave, and the lowest tone of the triad is duplicated an octave higher in our musical system.

The tribes under observation differ in the use of the tetrachord, the most frequent appearance being in Nootka and Quileute songs. The triad and octave, with their simpler vibration ratios, occur extensively in Indian songs.

A combination of tetrachord and triad formation appears to characterize the songs of Algonkin tribes, a typical example from the Chippewa being a Midewiwin song which begins with the descending fourth C–G and closes on the descending triad G–E flat–C, both formations extending over several measures and containing many passing tones.[38] In Chippewa songs the interval of a fourth occurs with particular frequency in songs concerning birds and animals, and concerning human beings in motion.[39] This connection has frequently been noted in other tribes under observation, but the number of songs on these subjects has been smaller than among the Chippewa. The interval of a fourth, as well as a tetrachord formation, occurred with marked frequency in Menominee songs and was given consideration in the analysis of the songs of that tribe.[40]

In 1,343 songs previously analyzed the interval of a fourth seldom represents the boundary of the melody, the songs having a compass of four tones being only 18 in number and constituting about 1 percent of the group. In Nootka and Quileute songs we find a new prominence of the tetrachord as the tone material of songs, and the fourth as a boundary interval. In this group of 210 songs there are 30 with a compass of four tones, comprising about 14 percent of the entire number. A group of 96 songs[40a] recorded by the writer in British Columbia shows a prominence of the fourth as an interval of progression but only three songs have a compass of four tones while nine have a compass of three tones. These songs were sung by Indians from Vancouver Island and the region of the Frasier, Thompson, Nass, and Skeena Rivers, as well as the west coast of British Columbia, the Indians being gathered at Chilliwack for the annual hop-picking. An interesting series of songs from Thompson River Indians, presented by Abraham and v. Hornbostel has been examined by the writer with respect to compass.[41] This group comprises 43 songs, 7 of which have a compass of 3 tones, 13 a compass of 4 tones, 12 a compass of 5 tones, and 11 have a range of 6, 7, and 8 tones.

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[38] Chippewa Music, Bull. 45, Bur. Amer. Ethn., No. 63, p. 81.

[39] Chippewa Music II, Bull. 53, Bur. Amer. Ethn., pp. 99–101.

[40] Menominee Music, Bull. 102, Bur. Amer. Ethn., pp. 22–23.

The Nootka and Quileute songs having a compass of four tones occur in all classes, including songs concerning the tumanos, songs of the potlatch, and songs that were sung at gatherings in honor of infants. These songs are 30 in number, 21 being Makah, 1 from an unknown tribe, and 8 being Clayoquot. The numbers and titles are as follows:

Makah

No. 7. A whale returns.
No. 9. Song of the oil potlatch.
No. 10. Dance of the young women.
No. 20. Song of the women guests.
No. 21. "The rattle is my tumanos."
No. 25. Song challenging to physical contest (*a*).
No. 35. Song of the Kluklukwatk dance (*a*).
No. 36. Song of the Kluklukwatk dance (*b*).
No. 39. Klokali song (*b*).
No. 55. Song with representation of wolves.
No. 71. Song of bow and arrow dance (*a*).
No. 72. Song of bow and arrow dance (*b*).
No. 119. "Let us go after crabs."
No. 126. "I am going to be a good fisherman."
No. 147. Echo song (*a*).
No. 150. Young Doctor's dream song.
No. 181. Santiano's song (*c*).
No. 185. Song concerning the feather.
No. 186. A path on the mountain peaks.

Song From an Unknown Tribe, Recorded By a Makah

No. 42. Klokali song learned from a slave (b).

Clayoquot

No. 44. "Ten large diamonds."
No. 138. Song of crow's daughter.
No. 143. "My island home."
No. 144. "It will win a bride."
No. 168. Song addressed to the breakers (a).
No. 191. Song of the Saiyuk society (e).
No. 204. Bear song.
No. 209. Song of the raven.

[40a] Unpublished manuscript.

[41] Abraham, O., und v. Hornbostel, E. M., Phonographirte Indianermelodieen aus British Columbia. Reprinted from Boaz Memorial volume, New York, 1906.

A portion of these songs contain only the first, third, and fourth tones of the tetrachord, with a whole tone between the third and fourth, and one song contains the first, second, and fourth tones of the tetrachord, with a whole tone between the first and second. Other songs contain all the tones of the tetrachord, with a semitone variously placed. The grouping of these songs is as follows:

Songs containing 3 tones of a tetrachord:	
First, second, and fourth tones (No. 138), the intervals consisting of a whole tone and a minor third	1
First, third, and fourth tones, the intervals consisting of a minor third and a whole tone (Nos. 21, 71, 72, 147, 150, 204)	6
Songs containing the 4 tones of a tetrachord:	
Semitone between first and second (Nos. 25, 39, 40, 44, 119, 126, 144, 146)	8
Semitones between first and second and third and fourth (Nos. 55, 191)	2
Semitone between second and third (Nos. 7, 9, 35, 168, 186)	5
Semitone between third and fourth (Nos. 10, 20, 36, 42, except for a glissando, 143, 181, 185, 209)	8
Total	30

Among the songs with a compass of more than four tones which are based on a fourth or a tetrachord, either wholly or in part, are the following:

No. 56. Irregular in tonality, based on the descending and ascending sequence D–A–D with B intervening in one instance, these intervals being followed by A–E, and the song ending on D.

No. 61. Irregular in tonality, characterized by the descending intervals D–A, E–B, and A–E, the song ending on D.

No. 98. Irregular in tonality, characterized by the interval D–A, in descending and ascending progression.

No. 107. Irregular in tonality, the most prominent progressions being the descending series B–A–F sharp and A–F sharp–E.

No. 124. Irregular in tonality, the principal intervals being G–A–C, occurring in both ascending and descending progression.

No. 139. Classified as lacking the third above the keynote. The melody is based chiefly on the tones F sharp and B.

No. 81. Major in tonality. A prominent sequence of tones is B flat–A flat–F.

No. 82. Major in tonality. A prominent interval is G–C, in descending progression.

No. 142. Major in tonality, contains the following series of descending tetrachords, E–D–B, D–B–A, A–G–E, and G–E–D.

No. 27. Minor in tonality, opens with the descending fourths C–G and A–E, the melody thereafter being entirely on the tetrachord E–G–A in ascending and descending progression.

On examining the 36 songs with a compass of five tones we find that only nine are based on a triad, these being Nos. 4, 13, 14, 83, 195, 200, 201, 202, and 203. The lowest tone of the triad is also the lowest tone in these songs. The major third is the principal interval in two songs (Nos. 11 and 171), while the minor third is the principal interval in four songs (Nos. 15, 26, 111, and 120). In one song (No. 169) a major third is followed by a fourth in the framework of the melody, and one song (No. 38) is based on two major thirds and a minor third. The fourth is the most prominent interval in the framework of Nos. 124 and 139. In 17 of these songs the progressions are freely melodic, with no feeling for the triad.

The songs with a compass of three tones are 33 in number, constituting about 16 percent in contrast to 11 percent of such songs in material previously analyzed. Five of these songs contain only the tones of a major or minor third, two songs (Nos. 135 and 210) being major and three songs (Nos. 113, 129, and 130) being minor. Two intervals of a whole tone comprise the intervals in 15 of the songs (Nos. 32, 49, 68, 74, 75, 84, 106, 127, 145, 149, 172, 176, 178, 180, and 187), while a semitone occurs between the first and second tones in 8 songs (Nos. 2, 5, 6, 33, 51, 52, 137, and 190), and between the second and third tones in 5 songs (Nos. 1, 28, 37, 133, and 148). From this it appears that, in a song with a compass of three tones, a sequence of whole tones is preferred to other progressions by these singers.

WHALING

The career of a whaler, with its difficulties and dangers, was believed to require the help of a particularly strong tumanos (guiding, protecting spirit) and the securing of such a tumanos was the whaler's first task. In order to obtain the tumanos he prayed, bathed in a prescribed manner, and subjected himself to severe discipline and hardship. Having obtained a tumanos, he continued the discipline before starting on a whaling expedition. At such a time he went to the ocean, bathed and prayed for success, this being followed by rubbing his body with herbs or hemlock branches. The latter were in ordinary use but the herbs might be a secret with the man who used them, believing they had special power. These baths were taken at the time of the new moon or while the moon was increasing, never when the moon was waning. One man considered the best time was "when the moon was turned" which was about midwinter. The prayers offered at these times were addressed to Kisi′aklak (Day, or Whoever makes the day). When offering prayers for success a whaler wore a garb of his own choosing. Frequently this consisted of something that caused bodily distress, as common nettles. The man believed this torture would help him to get whales, and said that he wanted to feel the bite of the whale as sharply and as continuously as he felt the sting of the nettles. A similar garb consisted of wild rose bushes woven together so they formed a solid mass of leaves while the thorns pricked his body. With this a certain whaler wore four human scalps hanging down his back. Other "prayer garments" are described in connection with the oil potlatch (p. 69). Much stress was placed upon prayers and the help of a tuma′nos in whaling, it being said "if a man is to do a thing that is beyond human power he must have more than human strength for the task." A whale usually started for the open sea after being speared, but it was said that if a man had a good tumanos the whale would start toward shore as soon as he had speared it. Each whaler had a song which had been given by a tumanos to him or his father or grandfather. He believed this song had great power.

In addition to praying and performing special acts in connection with their prayers, it was necessary for a whaler to learn to keep awake a long time and to eat very little food. This training was done during the winter. Edwin Hayte said that a good whaler could do without sleep for ten days, but that, when he began whaling, he was able to keep awake only four days and nights. During the winter, before the whaling expeditions, he ate only twice a day and then took only a little piece of fish, thus training himself to subsisting on a small amount of food. The lance which he used on these expeditions (pl. 5, *a*) is still in his possession.

No "charms" were used to attract whales, but the whaler rubbed his harpoon rope as well as his hands and body with herbs. If a married man intended to go whaling he stayed away from his family for a while before starting, and if he failed to get a whale it was said "he has been with his wife lately."

Edwin Hayte said that his uncle told him the following story when he was at Ozette, trying to get "medicine" that would make him a good whaler. His uncle said that long ago there was a whaler named Wi′wikop, who, whenever anyone died in the village, went at night, dug up the body and cleaned it as he would clean a fish, then he packed it on his back and waded in the ocean halfway to his knees. He circled four times in the water, praying with a loud voice as he walked; afterwards he went into the woods and when he was tired he put the body down and prayed again. The people knew that someone was robbing the graves but they could not find who it was until this man's actions became known. It was then ascertained that the man went some distance (perhaps 5 miles) into the woods and came to a small clearing, perhaps 15 feet square. There was a rope around the clearing and across the opening in the leaves through which it was entered. In one corner of the clearing was a canoe made of leaves and in the opposite corner was a whale. Seven dead men were in the canoe, each with a paddle, and other dead men stood up all around. A boy "worked a string" and made the dead bodies move in a lifelike manner, some beating upon drums. The man seeking medicine got into the canoe and it moved across the clearing. He speared the whale and then they all got out of the canoe and prayed. The man came home before daylight and slept about two hours and his wife was the only person who knew of his absence. He went to that place every night and "worked the string" himself.

This man had a brother and after a time the brother's children sickened and died. The brother determined to watch the grave. From his hiding place he saw a man dig up the body and he followed the man into the woods. When they came to the clearing the man dropped the body and began to pray. The child's father had a butcher knife and when the prayer was finished he seized the man, whom he recognized as his brother. When they stood up the whaler said, "Well, brother, I will give you this" (referring to the knowledge of the clearing and its gruesome occupants). The brother talked kindly to him and then killed him.

The next night the brother went to the place and did exactly as the whaler had done when he prayed. This man prayed and prayed and then one of the dead bodies said, "You don't know how." The man dropped down in fright and then went home.

Two days later he fell sick and then he told the people about the clearing in the woods. He died, and afterwards the people went up there. In that way the secret became known.

The whales that "run in the spring" and were known as "spring whales" were said to have red meat because they ate clams and other shellfish which they scooped off the rocks. The "winter whale" was considered the best and had a layer of white fat on the outside and red meat underneath. Old whalers could distinguish the various sorts of whales by the appearance of the back and tail.

A whaling canoe was about 5 fathoms long and was easily distinguishable from a traveling canoe, as it was designed for speed and built with particular care. The equipment for whaling, in addition to the canoe, consisted of floats, ropes of three different sizes, harpoons (with their poles), and a barbed iron used in "finishing" the whale. The floaters consisted of the hide of the hair seal and were made by turning the hide inside out and securely stopping all the openings except one. In order to make them pliable and ready to inflate they were soaked in water. A man inflated them by blowing through a tube, inserted in the single opening, and put in a cork to make the float tight. When blowing up the skin it was customary for the man to plug the hole with his tongue and breathe through his nose in order to rest himself. The hide was decorated with colored paint and was usually kept inflated when not in use. Several floaters were seen in Young Doctor's little store but could not be purchased. They were considered, in a certain sense, the property of the entire village and it was said they must be ready for use at any time if a whale were sighted outside the cape. Two floats are shown in the whaling canoe of Lighthouse Joe (pl. 17, *b*). The following information was supplied in 1938 by W. W. Washburn, Jr., who has been a trader at Neah Bay for many years and extended valuable assistance to the writer when studying the Indians in that locality. Mr. Washburn states, "These floats are attached so that when the whale swims or dives the buoyancy of the floats makes it hard for the whale to stay under. When he comes to the surface the canoe goes alongside and the men use a long lance with which they attack the whale, making it bleed profusely. The floats also keep the whale from sinking after the kill."

The entire coil of rope for a whaling expedition was about 125 fathoms long and comprised about 10 fathoms of heavy rope, 30 fathoms of less heavy rope, and the remainder of half-inch rope. The harpoon head was fastened to a rope made of whale sinew having a loop at the end. This rope was covered with twine wound around it very tightly and was exceedingly strong and very pliable. By this it was attached to the rope on which the floaters were strung and also, by a lighter rope, to the pole by which it was thrown. When the harpoon lodged in the whale this pole became loosened, floated off, and usually was picked up. The length of rope used with a harpoon varied with the situation. The harpoon first thrown toward a whale had about 4 fathoms of rope, and as the whale began to "play out" the harpoons had shorter ropes until toward the last there was only the half fathom of rope that was attached to the harpoon head. Mussel shell was used in early days for the blade of the harpoon head, and a flat piece of iron or copper was used more recently. Two barbs were made of elk or deer horn, and between these the pole of the harpoon was inserted, this pole usually being about 18 feet long and made of yew. The harpoon head was covered with a coating of gum from spruce trees, chewed, warmed, and spread over the surface (pl. 16, *b*). The point of a harpoon was kept in a case made of cedar bark, split, decorated at the ends with basket grass, and folded together (pl. 16, *a*). A harpoon pole was long and heavy. According to Dr. Walter Hough, such a pole, or shaft, might be up to 18 feet in length and made of two or more sections of yew, spliced together. The technique of splicing is described by this authority, and a specimen from the Makah in possession of the U. S. National Museum is illustrated (Amer. Anthrop., vol. 35, no. 1, p. 204). The harpoon head and pole are designated as a spear by whalers, and the term "lance" is applied to the barbed iron that is used to kill a whale after it has been speared (cf. pl. 5, *a*). The term "spearman" is applied to the man who throws the harpoon and also to the man who throws the lance. Frequently one man uses both of these weapons.

A whaling party might consist of almost any number of canoes. Sometimes a party comprised 10 canoes with eight men in each canoe. Such a party would unite and kill the whale instead of letting the whale tow a canoe until it was tired out, after being speared. Sometimes a whale would tow a canoe for 2 or 3 days before a small party could get near enough to kill it. There was nothing for such a party to do but wait for the whale to become exhausted. If a large party were engaged in the task they would watch while the whale swam under water and spear it again when it came up to breathe.

The crew of a whaling canoe comprised eight men, one seated in the bow, one in the stern, and the remainder seated in pairs in the wider portion of the boat. The man who owned the whaling outfit was the spearman, but he did not of necessity own the canoe. He and his helper were seated on the right side of the canoe, and if a whale were to be attacked, the spearman threw the harpoon and the helper seated behind him put the inflated floats into the water at precisely the same time. Sometimes he would get a float into the water close to the canoe so that it would act as a "bumper" between the whale and the canoe. It was said that the first man who speared the whale could put four floats on his line; the others of the party could attach only one to each of their lines. The first man was allowed to go up close and try to spear the whale again. If he failed another could take his place. The spearman might pay those who helped him, and if the whale were difficult to kill he might give each man as much as 10 or 15 dollars.

Each man in the canoe had his appointed task, and it was the duty of the man in the bow to keep the rope clear after a whale had been speared. Sometimes the spearman seated behind him helped him with this task but was ready to spear the whale again when the canoe overtook him. The man in the stern gave the signals. Albert Irving[41a] (pl. 3, *a*), an informant on this subject, was formerly a spearman, and James Guy (pl. 3, *c*), who recorded many songs, said that it was always his duty to keep the ropes clear after a whale had been speared and while it was trying to get away. Edwin Hayte was a spearman and also had as his part the superintending of the division of the meat after a whale had been killed. On being asked how near a canoe was to a whale when the first spear was thrown, Mr. Hayte said the usual distance was 3 feet or even less. Often the jaw was several feet out of water and Mr. Hayte said a whale's mouth was sometimes 10 to 13 feet in size. An effort was made to keep near the whale's head because of the splash from his tail. Mr. Hayte said, "I once speared a whale near the tail, when the tail was under the front of the canoe.

[41a] Deceased.

The tail came up and splintered the canoe. Some other canoes were watching and came to help us but we lost that whale." On another occasion his canoe got between two whales, each of which was near. He said, "I grabbed a spear but the other men said, 'No, let him go down 3 feet, then there is no splash, as there is when he is speared on top of the water.' "

A wounded whale usually towed the canoe by means of the harpoon rope, held by the men, its speed depending on the severity of its wound. Sometimes the whale went so fast that the end of the canoe went down in the waves. This towing of the canoe might continue for 3 or 4 days, the whalers waiting until the whale became sufficiently weary to be dispatched.

When it was decided to dispatch a whale all the canoes in the expedition might cooperate, one spearman after another throwing harpoons or using the barbed iron lance (pls. 5, *a*; 17, *b*). This was attached to a pole of particularly heavy wood and secured by a rope, and was thrown repeatedly until the whale was dead. Sometimes three or four canoes would work all day killing a whale.

Edwin Hayte's uncle sometimes jumped on the whale with a butcher knife, stuck it into the whale's back and went down with the whale. He stayed on the whale's back and came up with it. In this connection it is interesting to note the name of Mrs. Helen Irving (I′asa′ko), which means "stepping on a whale" and was hereditary in her family before her grandmother's time. The name probably had its origin in this manner of killing a whale.

When the whale was dead they cut a hole in the back to let in the cold water. If this were not done the whale might "spoil," as, in the old days, it sometimes took 2 days to tow a whale to land. In more recent years the Indians have summoned a tug to bring in the whale, and a tug once towed in four whales in 1 day. As stated, the "whaling songs" were sung while the whale was being towed ashore.

Although this was the usual procedure it was impossible to foresee the actions of a whale after it had been speared. It might take to the open ocean and, in such an event, the canoe was often towed far out of sight of land. A whale was said to move very rapidly, with a wake and spray like that from a steamer. Occasionally a whale when weakened from its wound went out into the ocean to die and they had to let him go, as he was getting too far from land to be towed in. A dead whale was sometimes washed ashore, and was the property of the man owning that shore line.

Sometimes a wounded whale chased the canoe, Mr. Hayte saying this was done by the second whale that he speared. He said that on another occasion he was with a whaling party and they saw a lot of whales coming toward them, moving very rapidly. A whale approached within about 150 feet of the canoe and dived, then rose nearer, and they speared him. The whale went down again, rose about 300 feet away, and was speared by his uncle. It took half an hour to kill the whale, which they towed to the Vancouver Island shore, this being nearer than Neah Bay. They cut up the whale, gave some to the Vancouver Island people, and brought the rest home.

On one of Hayte's expeditions the whalers started in the evening and camped on Tatoosh Island, starting again at about 1 o'clock. They paddled to the halibut bank and at daybreak saw a whale eating little fish. On another expedition he saw many whales eating. In former years the whaling was at some distance from the villages, but Hayte said he once saw a whale hiding in the kelp on the landward side of Wanda Island, opposite to the village. It was pursued by a killer whale which, according to Hayte, was a "wolf when on land" and made a noise like a wolf—a long howl—when fighting. The killer whale came in from deep water and went all around the island, but the whale kept still. After a while the killer whale gave up and went away.

An individual whaler may have his own song, received from a tumanos by himself, his father, or his grandfather, but there are three songs that are commonly used by all whaling expeditions when towing a whale. These songs are connected with two legends, one mentioning a mysterious creature of the deep (sisichiu) (see p. 6), and the other relating the experience by which a married man became a successful whaler.

LEGEND OF THE WHALE AND THE LITTLE BIRD

Related by JAMES GUY

As an introduction to this legend it may be stated that a man who had a whale for his tumanos once noticed a connection between the whale and a little bird which was black, about 6 inches long, and lived in water like a duck (probably a petrol). He said the whale and the bird were always together and lived in the same house. The little bird was called the protector of the whale and whenever a whale died the little bird was mentioned because it was part of the whale's life. There is a mention of the little bird in all the songs that are sung when a dead whale is being towed toward the land. The little bird is gakatas and the whale is si′hwa. It was said that "anyone who had the little bird for his tumanos was good at whale catching" and whoever found one of these birds was considered lucky, as it brought riches to its possessor.

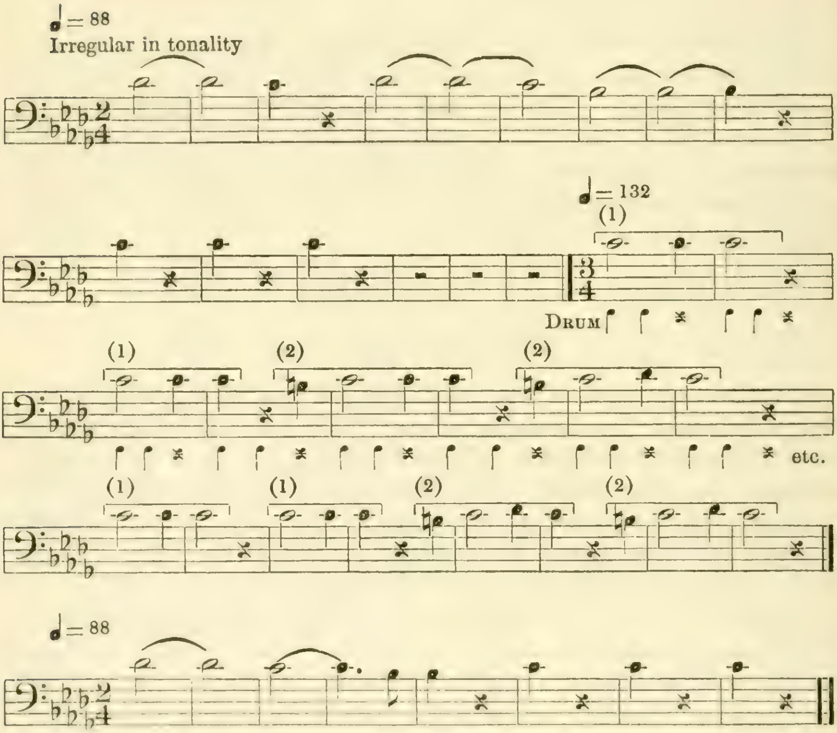
There was also an association between the whale and the elk which was not explained. Elk bones were used in harpoon barbs and other whaling implements, and elk horn was the material of the "whaler's rattle."

The legend is as follows: A man was under the influence of his tumanos who told him to dive into the ocean at a certain place. The man did this and saw a strange animal called sisichiu, and when he saw this animal he sweat blood. The man had never been whaling but after he saw this animal he knew that he could be a whaler. He did not carry any amulet. The sisichiu is so rare that the fact of seeing one was enough to bring success. The sisichiu became his tumanos and taught him a song which he was to sing when he got a whale. So the man went whaling and had not been out long when he saw a whale moving slowly. He came up to it, speared it once, and killed it. As he towed it ashore he sang the following song:

Makah (Catalog No. 1377)

No. 1. Song Concerning the Whale Which Could Not Be Eaten

Recorded by James Guy



TRANSLATION

The oil of this whale is red because the little bird has made it so.

Analysis.—The phonographic record of this song began and ended with a howl or moan. The singer explained that the song was sung by men in boats when towing a wounded whale, the paddles keeping time with the sound. When the howl was given, the paddles were held straight up, after which the singing was resumed. The howl was said to represent the sound made by a whale after it has been wounded. This was said to be different from the howl, or wail, given after certain dance songs, which was clearer and more shrill. It was also different from the indefinite downward trailing of the voice which sometimes occurs during a song, as well as after the final tone.

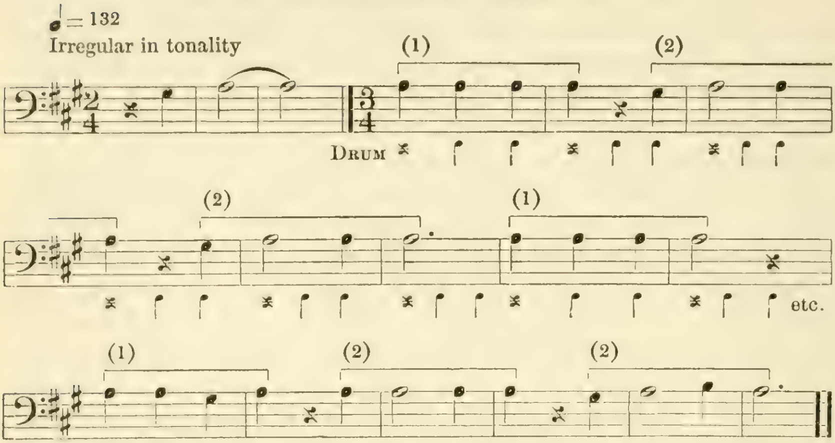
The intervals in the opening portion of this song were sung distinctly, in contrast to the opening portion of No. 4, in which the progressions were *glissando*. The difference between the tones transcribed as B flat and B natural, in the later portion of the song, was clearly given. The melody contains only three tones, and has two rhythmic units, the second of which is like the second rhythmic unit of the song next following. The ending on C is the characteristic ending of the whaling songs. The sound of drumming was produced by pounding on the floor with a long stick held upright in the hand. The sound of a drum can not be recorded satisfactorily by a phonograph and other devices must be used to ascertain the rhythm of the accompanying instrument. Pounding with a long stick on the floor, or with a small stick on a box, has been found effective for this purpose. The tempo of the accompaniment changed with that of the voice throughout these recordings. A detailed analysis of the songs is presented on pages 35–47 and 342–347.

When the men reached shore and began to cut up the whale they found the blood entirely clotted. Although this was attributed to the little bird in the song, it was said that it was done by sisichiu to test the man's courage. Finding that the whale could not be eaten, the man started out again. He saw a whale, speared it, but did not kill it instantly. As he towed it in he sang another song, also given him by sisichiu.

Makah (Catalog No. 1378)

No. 2. Song Concerning the Eatable Whale

Recorded by James Guy



TRANSLATION

We got this whale because the little bird was not at home.

Analysis.—Before recording this song Mr. Guy spoke sharply the following words in Makah: "Every man in the canoe must paddle. A storm is coming up so everyone must paddle." These were followed immediately by the song, after each rendition of which the singer gave the moan in descending intervals similar to that transcribed with the preceding song, and the short, repeated tones, but the intervals were not clearly defined, as in the first song. Attention is directed to the drumming, in contrast to that of the preceding song. The only tones in this song are G sharp, A and B, and the only intervals are whole tones and semitones. The second rhythmic unit is the same as in the preceding song.

Both the preceding songs are still used by whalers and the man who recorded them has used them on such expeditions. Song No. 4 is also used, these three being the principal songs used when towing a wounded whale. These songs were never sung at a dance.

Legend of the Married Man Who Became a Whaler

Related by James Guy

It is the belief of the Makah that a married man cannot be a good whaler, but this story tells of a young man who married and also gained the power to catch whales.

There was once a man who wanted his son to be a good whaler. He bought a whaling outfit for the young man and rose early to start him on his first whaling trip. The father opened the roof boards so the fire would burn. This let in the light and he saw that his son had brought home a wife without asking permission. He was so angry that he threw water on them. The young man told the girl that she had better go home, and he went to look for his chum.[42] He told his chum that he was going away and wanted the "first floater" from his house.

In the evening the young man went again to his chum and said, "Go to my house tomorrow morning before anyone is up and get the floater." The chum did this. Early in the morning the young man and his chum went down to the rocks when the tide was right. Both removed their clothing and the young man said he wanted his friend to drag him on the barnacles on the rocks, because he did not care if he died. The young man was dragged across the barnacles twice on his chest and twice on his back. By that time the skin was taken off his body. Then he got into the seal-hide floater and only his arms and legs were outside. His friend took alder wood and plugged up the eye openings of the hide. The daylight was just coming when his friend put him on a couple of pieces of wood at the water's edge, so the tide would bring him in. As the sun rose a raven came and circled above him three times, lighted on the floater, took out the alder plugs, and flew away. Then a wolf made a roaring sound. The chum was watching, and after a while the wolf howled again. Then the chum saw the wolf come out of the woods. It made one circle around the man and went back. Then the chum heard a small pack of wolves howling. The pack did the same as the single wolf had done, making one circle around the man and going back to the woods. The third time a great many wolves were heard howling. They came down to the beach, and as they came out of the woods they circled once, then sat down on their haunches. The chum was watching. The wolves howled again, went away, and there was a fire in the middle of the circle where they had been sitting. They went to the young man and started to "pack" him up the trail. The wolf who carried the man made it plain that he thought he had a very heavy load and that it must have life in it. The wolves threw the young man on some sharp bones to take the life out of him, but he braced himself in such a way that he was not hurt.

Then the wolf said the load was still so heavy that they must do it again. Some one said, "Don't throw him so far this time." The young man helped himself and was thrown clear of the sharp bones. He was taken up by another wolf and they traveled on again. At last they came to a lake beside which was a large building, the walls of which were decorated. The doors consisted of two blackfish. This house belonged to the chief of the wolves.

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[42] In narratives and legends of the Indians, a young man usually has one close friend, designated here as his "chum."

When they got in they put the man on a big wooden platter. The wolves took off their fur and were ordinary men. One of these wolf-men came in and asked why the others had been so slow in butchering the young man, saying he had a sharp shell for the purpose. As the speaker put the shell to the young's man throat he sat up, being only slightly cut. The wolf-man fainted. The others were so astonished that they did not know what to do. Some said they ought to take care of the man who had only a small cut on his throat. They called the chief. He had medicine brought, rubbed it on the man's body, and the raw places were instantly cured. Then the chief ordered his men to invite other tribes so they all could learn why the young man had come to this place. When a great pack of the wolf-men had gathered they began to ask the young man why he had come. They asked one question after another, but he made no reply.

A little bird spoke and said it was simple. The young man was trying to become a whaler and had come for the whale harpoon and the whaling spear. As soon as the wolf-men had given him these whaling implements they said they would take him home again. When they reached the beach the young man's friend was still there and had a seal harpoon with him. The young man asked his friend to spear him with the harpoon. The wolves had given him such a strong healing medicine that he was not afraid of any wound, so he held up his arm and let his friend throw the harpoon into it. Then he told his friend to take him out of the pack of wolves.

The young man and his friend went to a place by themselves and stayed there four days. The young man told his friend that he must have some whale sinew, such as was used in making the ropes for harpoons. This was obtained, then they got a pole and made a whale harpoon.

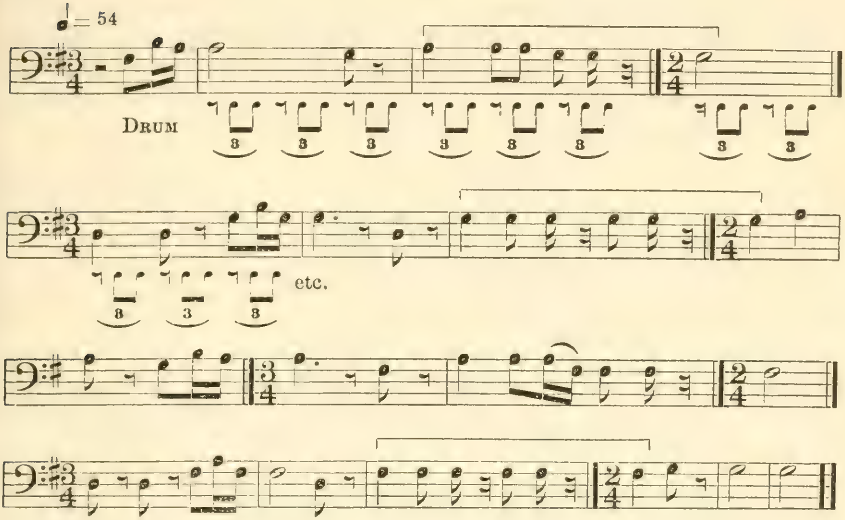
At the end of four days the young man told his chum that they must get the canoe ready for whaling (burn off the splinters by making a fire of small trees under it). The next day it was calm. Early in the morning the young man came and got into the canoe. There were several men in it and this was the first time he had been with men, except his chum. Instead of going toward the ocean he told his men to paddle toward a little bay. They saw a whale and he told his men to paddle toward it. He speared the whale and killed it instantly; indeed, it seemed as though the whale wanted to be killed.

The young man asked his men to help tow the whale ashore, and instead of going to his old home, he told them to tow the whale elsewhere, so it would look as though his friend had killed it. While towing the whale they sang the following song.

Makah (Catalog No. 1379)

No. 3. Song of the Married Man Who Became a Whaler

Recorded by JAMES GUY



TRANSLATION

Go into that bay, that is the path (meaning the landing place of the canoe).

Analysis.—Attention is directed to the slow tempo and peculiar drumbeat in this song. The interval of a fourth, which characterizes songs associated with motion, is a frequent interval. The song contains 12 ascending and 13 descending intervals, the ascent being often an approach to an accented tone. It is also interesting to note the short rest which occurs frequently at the close of a measure.

After this, the young man became a successful whaler, was forgiven by his father and allowed to have his wife. He had proved that, although married, he was a good whaler.

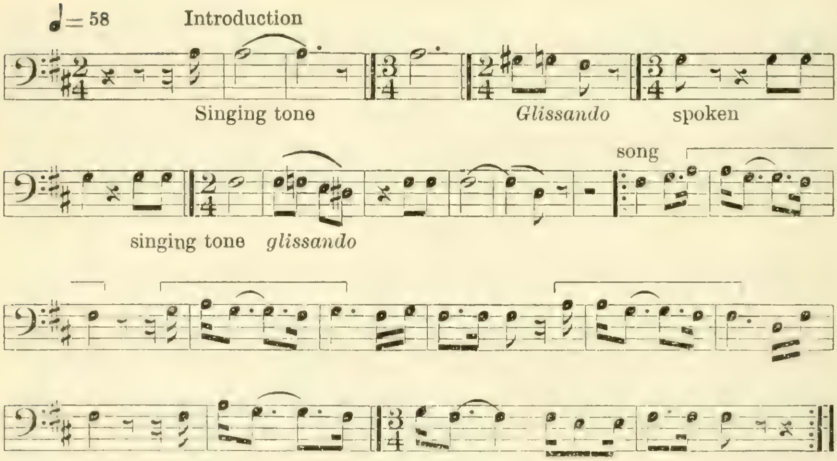
The young man was called Ci′baiyaa (*Ci* drag, *baiyaa* beach, or "man dragged on the beach").

When a whale was almost tired out the whaler might tie a "charm" to his line in order to make the whale swim toward shore. Different whalers had different charms, but a humming bird was often used. Young Doctor said that his family used a turtle for this purpose. He could not describe the turtle but said it was "what the Chinese eat." The following song was sung, accompanied by the whaler's rattle, when the turtle was attached to the line. This song is inherited in Young Doctor's family. It is impossible to indicate the introductory portion of this song by means of notation as it contains a prolonged singing tone with no vocables, a few short words, and two *glissando* phrases in which the following words were said to occur: "Use your other flipper." In explanation it was said "a whale sometimes changed to another flipper when it was swimming." The words "Paddle toward our home" occurred in the melodic portion, which is the only portion included in the analyses. The word translated paddle is the Makah word used to designate the propelling of a canoe.

Makah (Catalog No. 1352)

No. 4. Song to Make a Wounded Whale Swim Toward Shore

Recorded by Young Doctor



TRANSLATION

Use your other flipper.
Paddle toward our home.

Analysis.—The tempo of the introduction to this song was steadily maintained. The *glissando* was gradual and the lowest tone was not clear but the succeeding rests were well defined. The difference between the "singing tone" and the "spoken" in the introduction was clear, the latter being somewhat indefinite in pitch, though approaching the pitch indicated.

The song is classified with D as its keynote, although that tone occurs only once, this occurrence being on the unaccented count of the measure midway the length of the song. Thirteen of the 23 intervals are semitones, but a whole tone is used effectively in the final measures. The song was sung twice with no pause between the renditions, but the intonation in the repetition was uncertain.

The foregoing legend is widely diffused in the Northwest. It was noted by the writer when studying the music of British Columbian tribes and a song was recorded by a Nitinat Indian with the words, "I will scrape my body on the rocks because I want to get a whale."

Another song of a whaler inherited in Young Doctor's family is No. 33 in the section on the potlatch.

The series of whaling pictures here presented[43] was shown to Young Doctor, who expressed the opinion that they were taken when the last whale was caught by the Makah, this whale having been speared by Charles White.

Lighthouse Joe, a prominent Makah in early times, is shown in plate 17, *b*, with his whaling spear, canoe, and floaters. In plate 17, *a*, the canoe is in the open ocean off Cape Flattery. Care was used in landing a whale, as it could be moved a little when near the shore and still afloat but could not be moved if it touched bottom. In this situation it was managed by the men in the canoe (pl. 18, *a*). This picture shows Bahada Point in the distance at the right, Wanda Island at the left, and between them is the channel toward the east. Neah Bay village faces the Strait of Juan de Fuca, and, as already stated, Cape Flattery and the Pacific Ocean are toward the west. A whaling canoe was always brought up on the beach with the stern foremost, so that it could be launched again without delay if another whale were sighted. The whale was hauled ashore by ropes, the barb of the harpoon was cut out, and the carcass divided according to an established custom (pl. 18, *b*).

It was Hayte's duty to measure the whale so that in the division of the meat there would be enough to go around; this measurement being the basis for the division. It was said a whale once brought in was so large that a mast pole was used in giving a knife to the man who sat on top of the whale cutting it up.

Concerning the size of the whales, one informant said that the head was usually about 25 feet long, another that the entire whale was about 75 feet in length. It was also said that the distance from a point close to the head of the whale back to the high fin on its back was usually 5 fathoms.

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[43] The writer gratefully acknowledges the courtesy of Mr. Ashel Curtis in permitting the use of these pictures.

The spearman, who, as indicated, was the owner of the outfit, received the "saddle" and fin on the back of the whale, which was considered the choicest part, as it contained the blubber. Those who sat directly behind the spearman in the canoe received more than the others because they worked harder. The man who owned the canoe might receive a share on that account. The spearman might, if he desired, give the saddle of the whale to a relative who would give him 10 or 20 dollars in return and would be under obligations to give a feast. The tip of the fin on top of the saddle was dried and a whaler kept these tips as the score of whale catching. The saddle, with the fin, was about a double arm-spread long and 3 or 4 feet high, but the tip which was kept for a record was only about 8 inches across where it was cut from the fin. Hayte said he had four such tips on a string, but it was said that a certain man had 40 fin tips on his string. The eyes of the whale were also dried and were strung on a different sort of a string than the fin tips.

When a whale hunter had caught five or more whales he invited several other tribes and gave an "oil potlatch" at which he displayed his strings of dried whale eyes and fin tips. (See pp. 66–69.)

The economic uses of the whale were the following: (1) The fat and meat were smoked, the meat being so valuable that "a piece a little shorter than a suitcase sold for $2.00." (2) The skin was scraped and eaten raw, or it was boiled and eaten, everything being considered edible except the entrails. (3) The "teeth" were used in making the whaler's rattle and also in making a halibut hook. (4) The sinew was used for rope and tying various materials. (5) The bones were used for making knives and other implements or weapons. (6) A vertebra was used in polishing the under side of a canoe. (7) The bone had a high economic value, being used in many ways. The most important product was whale oil, and it was estimated that more than 100 gallons of oil was obtained from a large whale. The fat portions of the whale were boiled and the oil was then skimmed from the top of the water and what remained was dried. This was about the size of a side of bacon, and it was sliced when eaten. The people ate it with dried meat or fish and did not care to have it salty.

A game implement was made from the gristle near the whale's flipper. This was shaped into a ball about the size of a baseball and was buried in the sand, preparatory to a game resembling shinny. The ball was called *hu'uu* and was said to be tough like rubber. One ball could be used for several games, as it never broke, no matter how hard the blows with the stick, which was similar to a shinny stick. Two goals were indicated by lines drawn in the sand and the ball was buried halfway between these goals. No songs were sung with the game, which was played for sport and as an opportunity to exhibit a man's physical strength. "When played in real earnest and entirely by strong men it was very rough but the men enjoyed it." Young Doctor said he once saw a game between the Ozettes and the Tatoosh Island people. The Ozettes had gotten a whale and while they were eating someone suggested a game. They dug up the gristle ball and played on the shore, the game being played by "big husky men."

This game was not unlike the contests of physical strength that marked many social gatherings of the Makah (see p. 86).

In old times the average catch for a whaler was one or two whales a year, but a man often caught four and occasionally five in a season. A successful whaler held a high position in the tribe, not only because of the difficulty of this task but because of the wealth he acquired from the exchange of whale products in his own and other tribes. This wealth included goods such as blankets, matting, wampum beads, dried fish, and slaves. The wampum was valued as the white race values gold. The whaler also had opaque, small blue and red beads. Slaves were bought from British Columbia tribes, there being slaves in that territory. Almost all whalers had a good many slaves. James Guy said that his father had 10 slaves. Sometimes the slaves thus obtained in barter married into the lower classes of the Makah tribe and their children also were slaves. The upper classes considered it a disgrace to have anything to do with the slaves, who were sometimes well treated and sometimes not well treated by their owners. Mrs. Philip Ladder (pl. 5, *b*, *c*) recorded a song, which was not transcribed. Her status is distinctly that of a slave at the present time.

It is said there are now no whales in the vicinity of Cape Flattery, as they have been hunted by people living on Vancouver Island, who use them commercially. Modern methods of pursuing and killing the whale will reduce the number more rapidly than the methods used by the Indians and lead to the extermination of this interesting animal.

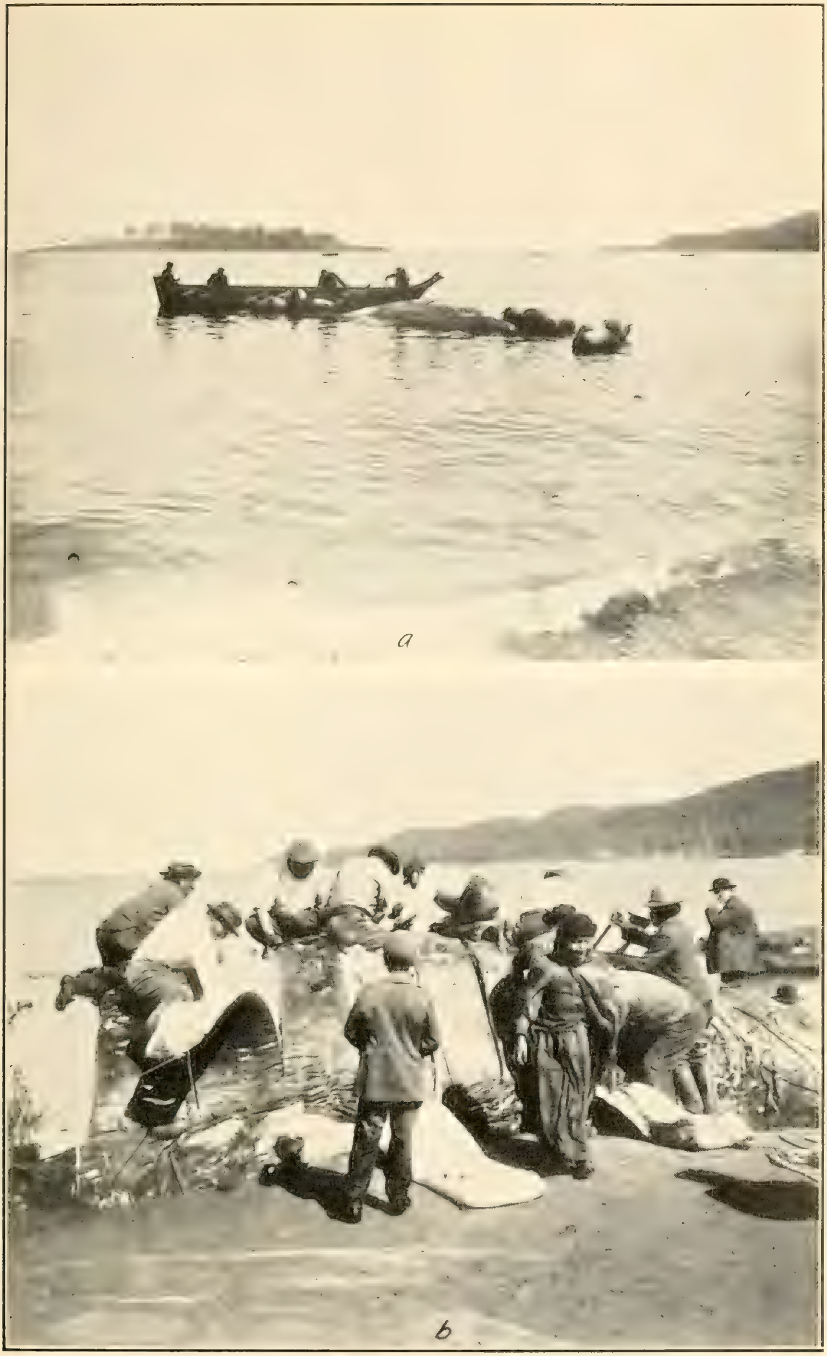
GATHERING IN HONOR OF THE WHALE FIN

The upright fin of a whale belonged to the spearman, as already stated, and he laid it aside when the carcass of the whale was divided. This portion was about a double arm-spread long and 3 or 4 feet high. A feast in honor of this fin was held at a later time. The whale hunter, or the relative to whom he gave the saddle of the whale, placed it astride a long pole in his house for four days and nights. Downy feathers were attached to the tip of the fin, and feathers were placed on the side of the saddle, painted with any desired patterns. One informant said that downy feathers were put on each side of the fin in the shape of a crescent, pounded cedar bark was put on the fin and large feathers placed in the bark, and a feather was placed at either side of the fin. The owner sat beside the saddle and kept the fire burning all night. In the evenings he would call a few old men and have them sing whale songs, using the whaler's rattle. This was done on each of the four evenings. It was also required that the owner go around the saddle four times each night, by himself, acting as in the whaler's dance but using no rattle and singing no song.

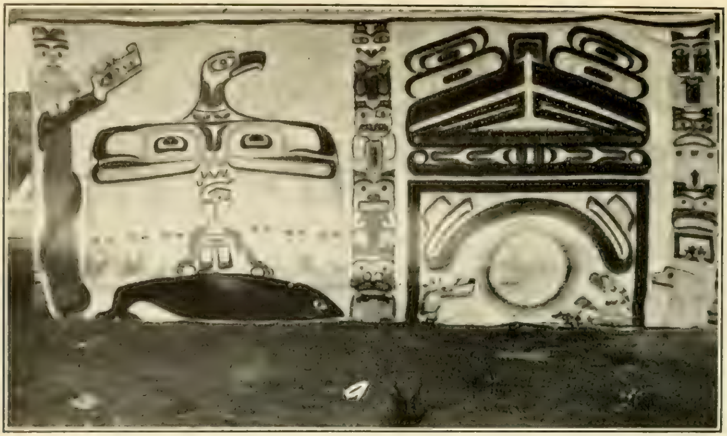
On the fifth morning the saddle was taken down, the tip was cut off for keeping, and the remainder was cut up and cooked, people being invited to the feast. This saddle was supposed to contain the choicest portion of the meat. There was no dancing on this occasion but a peculiar custom was followed during the songs. The people were seated at long planks on which they pounded with sticks held in the right hand. Meantime the left hand was held in front of the face with the thumb up, suggesting the form of a whale, and at the end of the song the hand was withdrawn wrist first with a motion like that of a fish diving and swimming downward (pl. 20, *a*). Singers not thus engaged used the gestures shown in plate 20, *b*, *c*, *d*, with the whale songs. The attitudes in plates 20 and 21 were posed by Mrs. Hazel Parker Butler.

It is the belief of the Makah that only the exterior is changed in what is commonly called the transformation of a human being into an animal. It was also their belief that, when a whale was killed, the man who temporarily had assumed the form of this whale returned to his human form. In this form he came to the gatherings held in honor of the whale and the words of the songs are supposed to be his words, addressed to the assembly. This belief is held concerning the songs of the oil potlatch as well as the songs of the gathering in honor of the whale fin. During these two groups of songs a successful whaler would use a "whaler's rattle" (pl. 14, *a*).

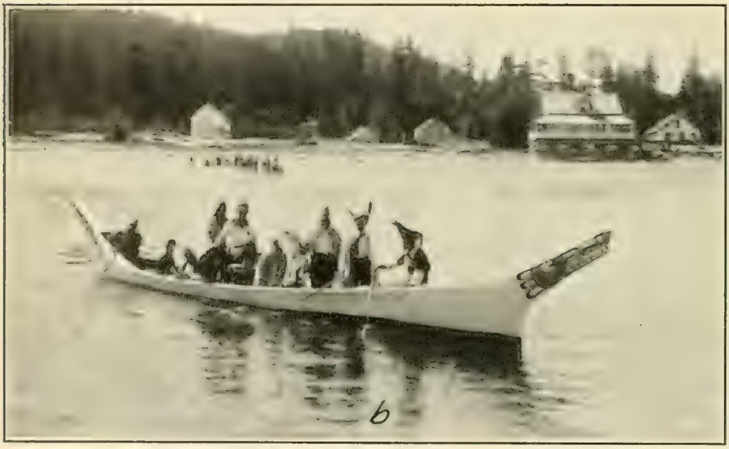
The songs used on such an occasion were the "Song of the uneatable whale" (No. 1) and the three songs next following.



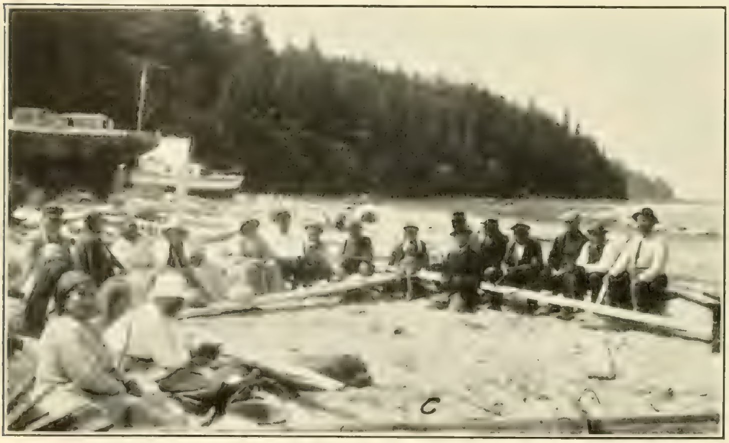
a, Bringing whale near shore. *b*, Cutting up whale.



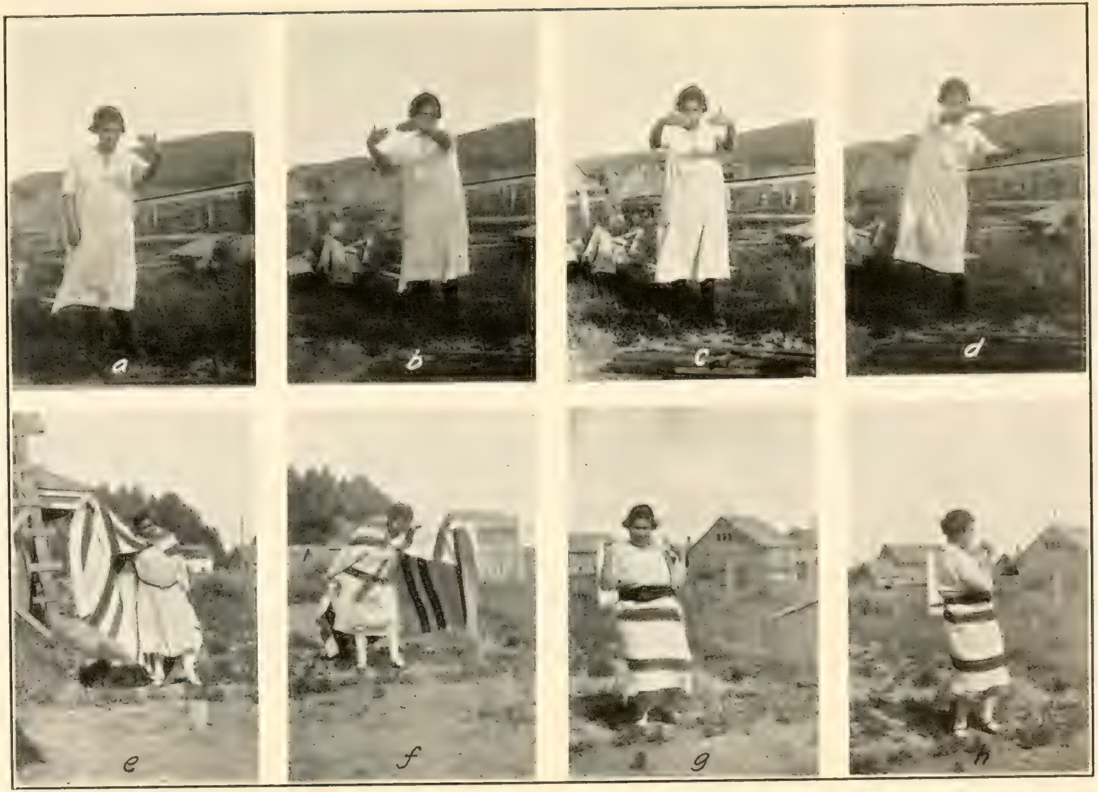
a, Painted cloth on wall.



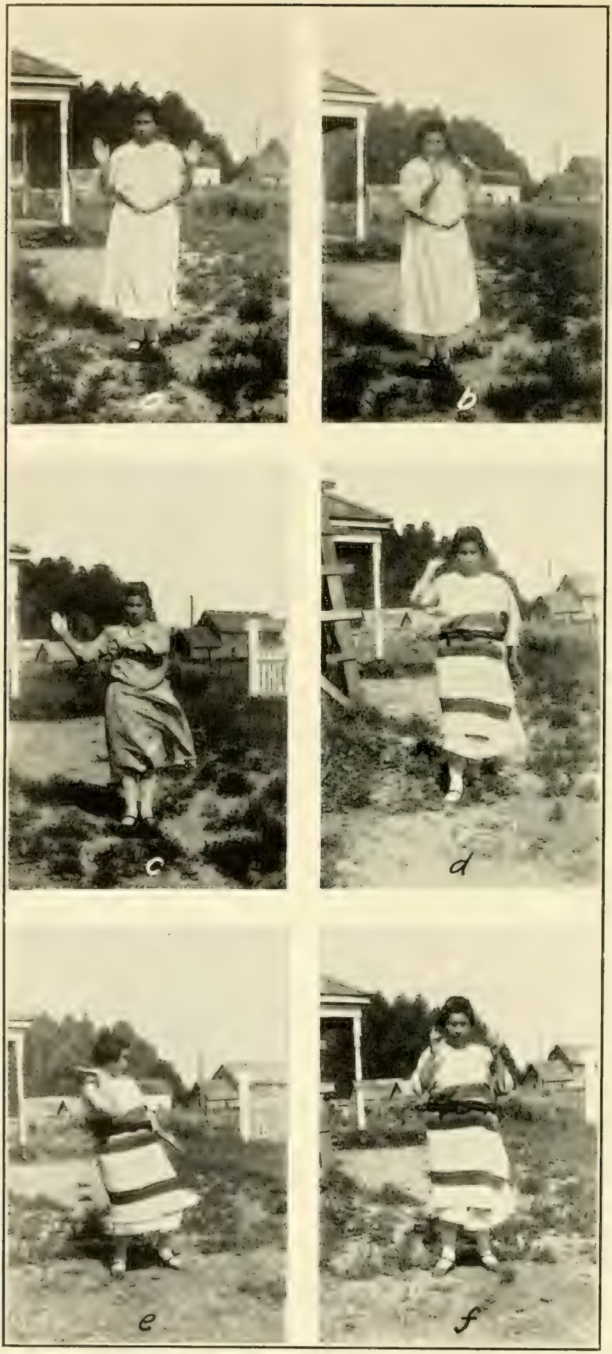
b, Canoe decorated with Young Doctor's personal design.



c, Singers pounding on planks.



a, *b*, *c*, *d*, Positions during whale songs. *e*, *f*, Representation of geese. *g*, *h*, Representation of deer.

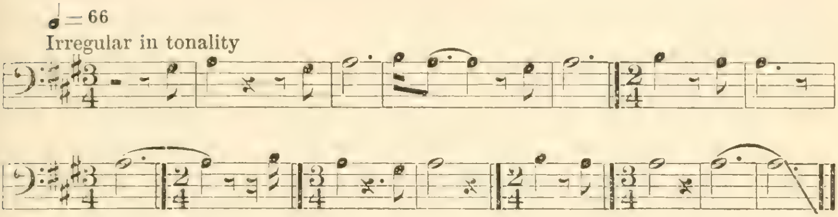


a, b, c, Positions during honor songs. *d,* Yalû'bkasûk dance. *e,* Gift-giving songs. *f,* Koko'pchitûb position.

Makah (Catalog No. 1380)

No. 5. Song of Gathering at Which Whale Fin Was Displayed

Recorded by JAMES GUY



TRANSLATION

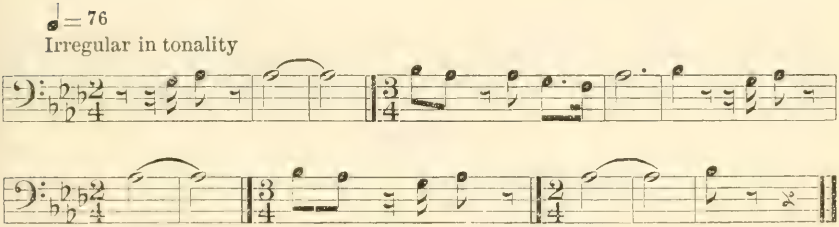
I come in,
I am rolling (not walking) but I am a man.

Analysis.—This song was preceded by short exclamatory tones, repeated several times. These, like the moan or howl, are a characteristic of the performance of whale songs. The only melody tones are G sharp, A, and B, and the song is classified as irregular in tonality. The tone trailed downward at the close of the song.

Makah (Catalog No. 1381)

No. 6. "I Come to the Land"

Recorded by JAMES GUY



TRANSLATION

Here I come from way out, to the land,
To visit as many places as I can.

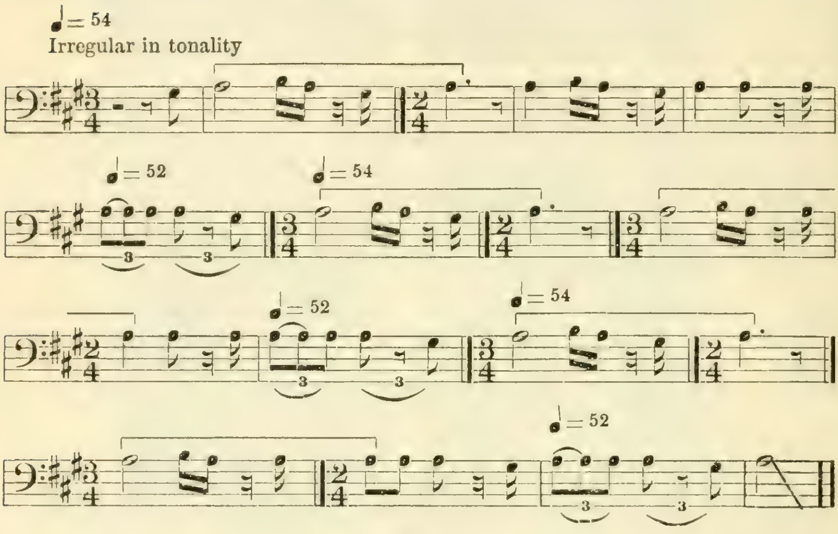
Analysis.—The ascending intervals in this song are more than the descending, and often occur before long, accented tones, making them more prominent. Frequent rests occur, as well as the prolonged tones which characterize the whaling song. A downward *glissando* followed the closing tone, as in the song next preceding. The only melody tones are G sharp, A, and B, and the song is classified as irregular in tonality. The three renditions are more exact than in many songs concerning the whale.

In explanation of the next song it was said that a man had a dream in which a living whale came to him. This was a whale he had caught at some previous time and it came back, saying it was ready to be caught again.

Makah (Catalog No. 1382)

No. 7. A Whale Returns

Recorded by James Guy



TRANSLATION

I am coming back to be caught again.

Analysis.—The characteristics of the whaling songs appear in this melody which is small in compass and contains prolonged tones and frequent rests. The song is classified as irregular in tonality and contains more ascending than descending progressions. Its three renditions were alike in every respect. The changes of tempo probably correspond to the words.

OIL POTLATCH

A man with a large supply of whale oil could give an oil potlatch. This was the most important potlatch of the Makah and was described by Wilson Parker, whose father gave such a feast. He said he attended an oil potlatch first when he was too young to understand it, and that as he grew older its meaning and customs were explained to him. His father once killed four whales in one season. These yielded an amount of oil which he estimated at about 500 gallons, and his father gave it all away at his great oil potlatch.

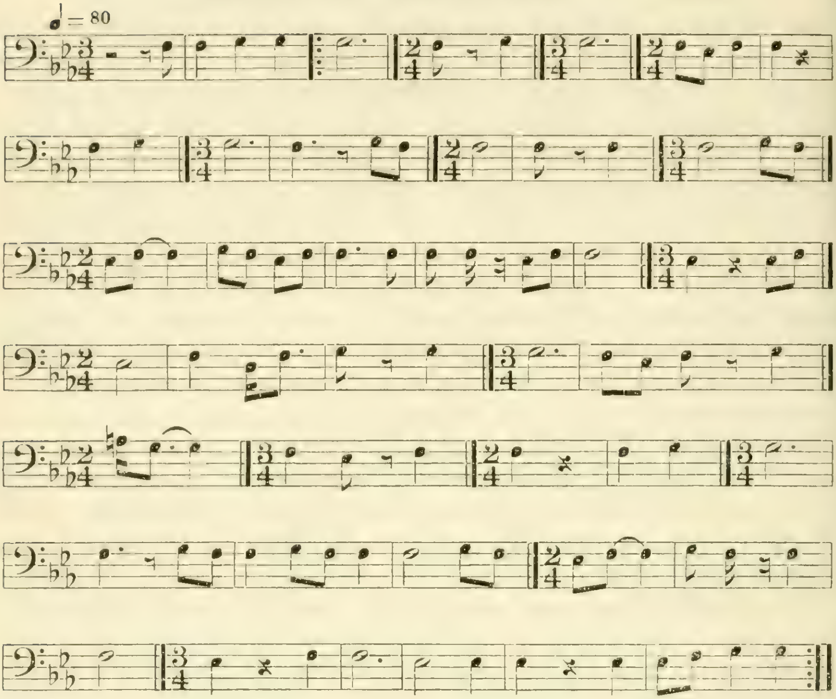
Everyone was invited to the gathering and the successful whalers wore their "prayer garb" in which they made their prayers for success. The event opened with a dance accompanied only by pounding on planks and shaking the whaler's rattle made of elk horn (pl. 14, *a*). At first there was a special dancer who danced alone and imitated the motions of a whale. He wore his "prayer garb" which, in this instance, was a black bear skin with eagle down sprinkled on it. The bear skin fitted like a coat and was held in place by a belt of cedar-bark fiber. Around the dancer's head was a twist of pounded cedar bark with an end which hung to his waist in the back. Eagle feathers were stuck at the sides of his head. Black paint was applied solidly to his face, and after applying the paint he drew four fingers from his temples to his chin, removing the paint and leaving lines of natural color. His arms and legs were painted with black stripes and he was barefoot. At the opening of the dance he carried nothing in his hand, but later he shook the whaler's rattle of elk horn. Then all the people did what the special dancer had done, imitating the motions of the whale.

The elk-horn rattle was shaken again, there was more pounding on the planks, and the songs were begun, all the people singing. Only one typical song of the oil potlatch was recorded, as it was said they all were "practically the same." In the following song the whale speaks, as in the songs of the gathering at which the fin was displayed. The idea of this song is that the whale is bringing economic material of so much value that the man can afford to give an oil potlatch.

Makah (Catalog No. 1427)

No. 8. Song of a Whale

Recorded by Wilson Parker



TRANSLATION

I have come to see how your house is,
Is it prepared for large crowds?

Analysis.—The principal tones in this song are E flat, F, and G, and the song is classified as major in tonality. Examination of the melody shows that F is the initial tone in 22 of the 39 measures and occurs on unaccented counts in seven other measures. This prominence of the tone above the keynote suggests a tonal relationship other than the diatonic scale, but the latter is retained as a convenient basis for classification. The song contains 26 ascending and 25 descending progressions, and with two exceptions the only intervals are whole tones. The tempo is slow and the song contains many prolonged tones, which have been found to characterize songs concerning whales.

The host provided dried halibut, dried whale blubber, and dried whale meat, beside the whale oil, everything being in great abundance so the people could eat all they desired and have a supply to take home. There was no food except meat at this feast.

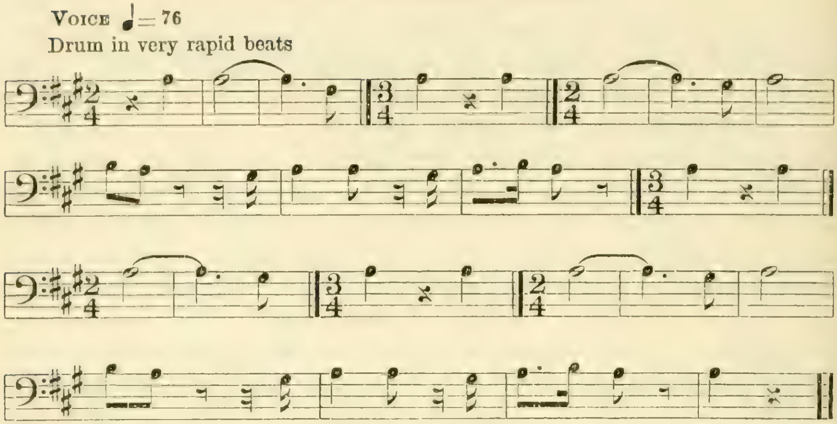
The oil potlatch was considered so much above other potlatches that the gifts extended beyond material things. The prominent guests, as well as the host, gave freely the innermost secrets of their minds. For instance, a good fisherman would show the kind of herbs he rubbed on his body, hands, and fishline to insure success. Or a man wearing a prayer garb of nettles would go through the motions of bathing, donning the nettles and praying, also telling the time he considered most favorable for this action. On one occasion a successful whaler acted out the capture of a whale, himself taking the part of the animal. His attire was his "prayer garb"—a black bear skin similar to that already described, except that in his hand he held one end of a long rope made of sinew. His wife personified the whaler and held the other end of the rope. Four human scalps were strung at intervals on the rope, near the end held by the man. These represented the floaters on a whaling rope, and the man went through the motions of a whale that has been speared. Another man enacted the reason why he failed to get whales. The people pounded on the boards for him to come and he appeared carrying his bedding and a kettle. He pretended to cook and to fall asleep. Someone tried to rouse him and he wakened for a moment, and pretended to go to sleep again. This was understood as a confession that he could only eat and sleep, and could not, or would not, keep awake, an ability which was necessary when starting on a whale hunt or when towing a whale. It was considered more to his credit to be honest and tell why he had failed to get any whales. Another instance was related of a British Columbia Indian who enacted the drinking of liquor from a bottle, and treating a comrade, both becoming intoxicated. Thus he confessed that drinking had made it impossible for him to become a good whaler.

When the time came for distributing the oil the host came in from outdoors. He had a long rope attached to him and about 20 of his female relatives held the rope. These were his daughters and granddaughters or nieces. He acted the part of a captured whale and started the following song which was taken up by all the people. This and the song next following are hereditary in the family of the man who recorded them.

Makah (Catalog No. 1425)

No. 9. Song of the Oil Potlatch

Recorded by WILSON PARKER



TRANSLATION

Here I have come to the place where people live.

Analysis.—The only tones in this song are F sharp, G sharp, A and B. Although the song is classified as minor in tonality the tone F sharp occurs only in the second measure, as a final and unaccented tone. The principal interval is the semitone between G sharp and A which comprises 14 of the 24 intervals. Ascending and descending progressions are equal in number. The drum was in very rapid beats. The prolonged tones and frequent rests are characteristic of whaling songs. The close of the transcription is somewhat arbitrary. The singer said there was no exact ending to this song, as the singing ceased when the dancers had circled the building once, after which they gave the long moan, connected with songs about a wounded whale.

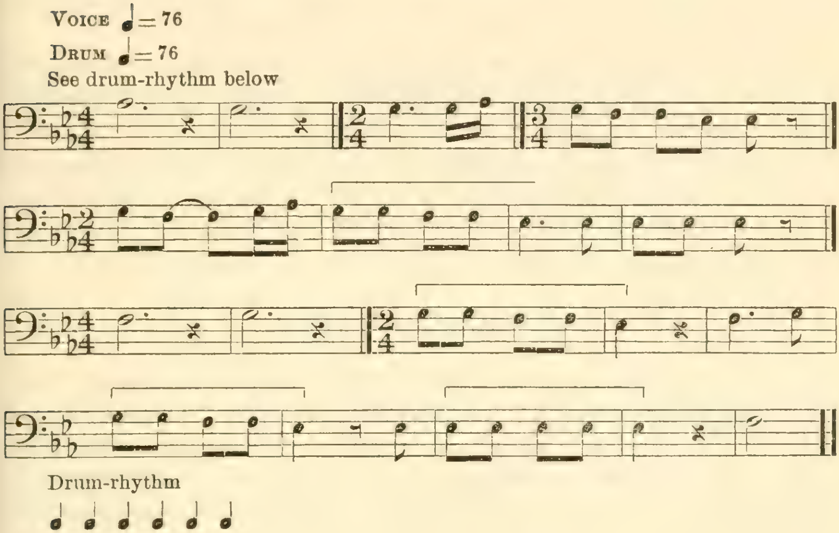
The young women stood in a row and danced, each holding her left hand before her face with the thumb up, as in the whale songs (pl. 20, *a*). They were all dressed alike, wearing a black blanket passed under one arm and fastened on each shoulder, and belted with cedar-bark fiber. Their faces were covered with black paint, not so heavily as the men but sufficiently to show where the paint had been removed by drawing three fingers from the mouth upward to the ear on each side. A twist of cedar bark was around the head, with one eagle feather on each side of the head.

The dancing song of the young women is believed to be the dream song of an ancestor of the singer, but no one knows the meaning of the words.

Makah (Catalog No. 1426)

No. 10. Dance Song of the Young Women

Recorded by WILSON PARKER



Analysis.—In this song we have all the features mentioned in preceding analyses as characterizing whale songs. It is a pleasing melody and comprises only the first, second, third, and fourth tones of the key of E flat major, ending on the tone above the keynote. Other songs ending in this manner are Nos. 19, 20, 44, 45, 103, 172, and 200. The general trend of the melody is downward. An ascending major third is the only interval other than whole tones and semitones.

After the young women had finished their dance a large canoe was brought in and oil was poured into it, filling it to the brim. Each young woman took a blanket from the box and put it on, after which the host poured a bucket of oil over her to show how lavish he was in his use of whale oil. The young woman took off the blanket and gave it to an old woman. By the time all the young women had been thus treated the floor was covered with oil. The host then held up a blanket. There was one man who always had the precedence in the distribution of oil. This man came forward and the host pinned the blanket on him. A box was provided and the man filled the box with oil and carried it around the room. This boxful belonged to him. The host provided the box and the blanket for this man at every oil potlatch, the right to this attention being hereditary in his family.

Each person who came to the oil potlatch brought a container for the oil. Usually this was the stomach of the sea lion, dried with air in it and having a wooden plug at one end. It was always kept filled with air. Sometimes a whale stomach or the stomach of a hair seal was used for a container. The oil was dipped with a box-like utensil made of one piece of cedar, the same utensil being used for carrying water. Oil was poured lavishly on the fire.

After the oil was distributed the people took their presents and went home. In the evening they came back to sing. At that time each person had the privilege of starting their own song, which was sung by the entire company, pounding on the planks. The songs were started one after another, the person at the right of each singer starting the next song. When a person started his song he (or she) was given the whaler's rattle and could shake it during the song if he desired to do so.

POTLATCH

This ceremonial is general among tribes of the Northwest Coast. Its name is derived from the Nootka word *patshatl* which means "giving" or "a gift." Dr. J. R. Swanton says: "The giver sometimes went so far as to strip himself of nearly every possession except his house, but he obtained an abundant reward, in his own estimation, in the respect with which his fellow-townsmen afterwards regarded him, and when others 'potlatched' he, in turn, received a share of their property with interest, so that potentially he was richer than before."[44] Before a potlatch was held a delegation was sent to deliver the invitation to a neighboring tribe. This delegation (hiba′tabĕs) was sometimes so large that it filled several canoes, the largest of which might contain 48 men.

Young Doctor (pl. 1), who recorded more than twice as many songs and gave a larger amount of information than anyone else at Neah Bay, is respected by all in the village. His Makah name is So′iye. He has a store, carves and paints many articles for commercial sale, and goes fishing early in the morning, though handicapped by an infirmity that prevents his standing upright. He attributes his health and strength to his simple, almost ascetic manner of life. The song next following was sung by a delegation inviting to a potlatch and is an old song inherited in his family. It is a favorite of his, though he does not know the meaning of the words. He said, "Nothing could be prettier than the sound of the paddles and the voices when singing this song." At the syllables "ho, ho" the paddles were held upright, then the song was resumed and the paddling of the canoe continued.

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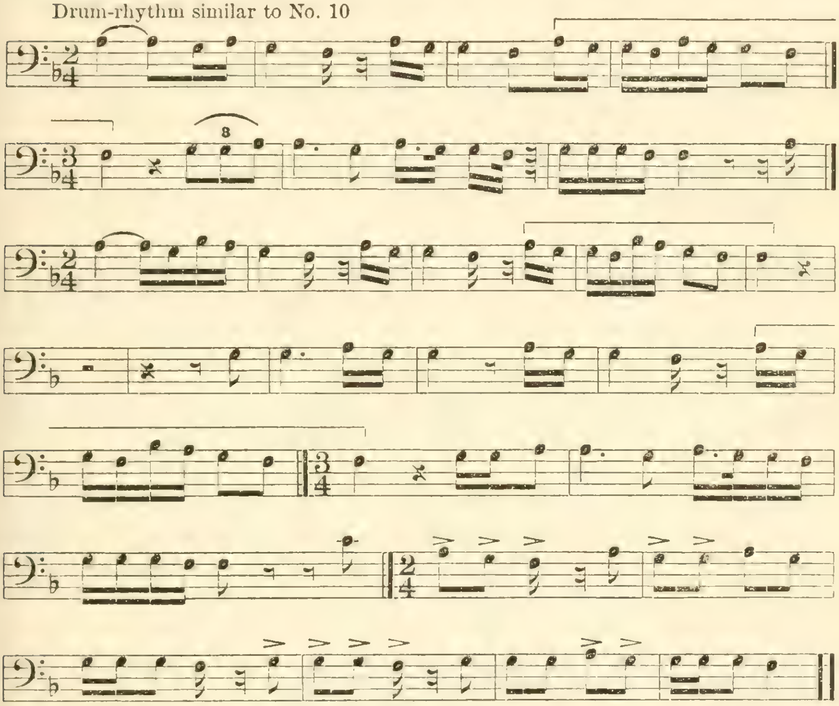
[44] Bull. 30, Bur. Amer. Ethn., pt. 2, p. 293.

Makah (Catalog No. 1323)

No. 11. Song in the Canoes

Recorded by YOUNG DOCTOR

VOICE ♩ = 60
DRUM ♩ = 60
Drum-rhythm similar to No. 10



Analysis.—The tempo of this song is slow and the drumbeat corresponds with the stroke of the paddle, voice and drum being exactly together. The drum continued during the rests in the song. Attention is directed to the accented eighth notes in the latter portion of the song.

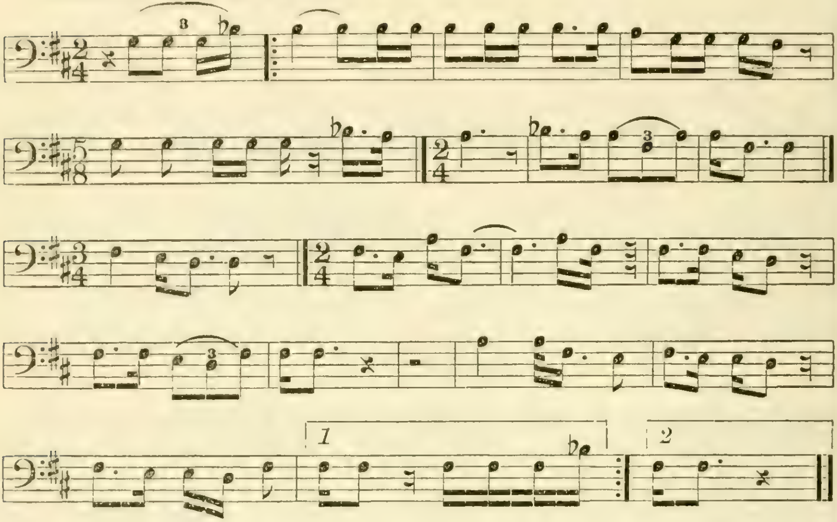
The song next following could be sung when a man was inviting a neighboring tribe to a potlatch. He would sing this in the canoe. The words were said to be about the thunder, but nothing further was known concerning their meaning.

Makah (Catalog No. 1322)

No. 12. Song of Invitation to a Potlatch

Recorded by YOUNG DOCTOR

VOICE ♩= 54
DRUM ♩= 54
Drum-rhythm similar to No. 10



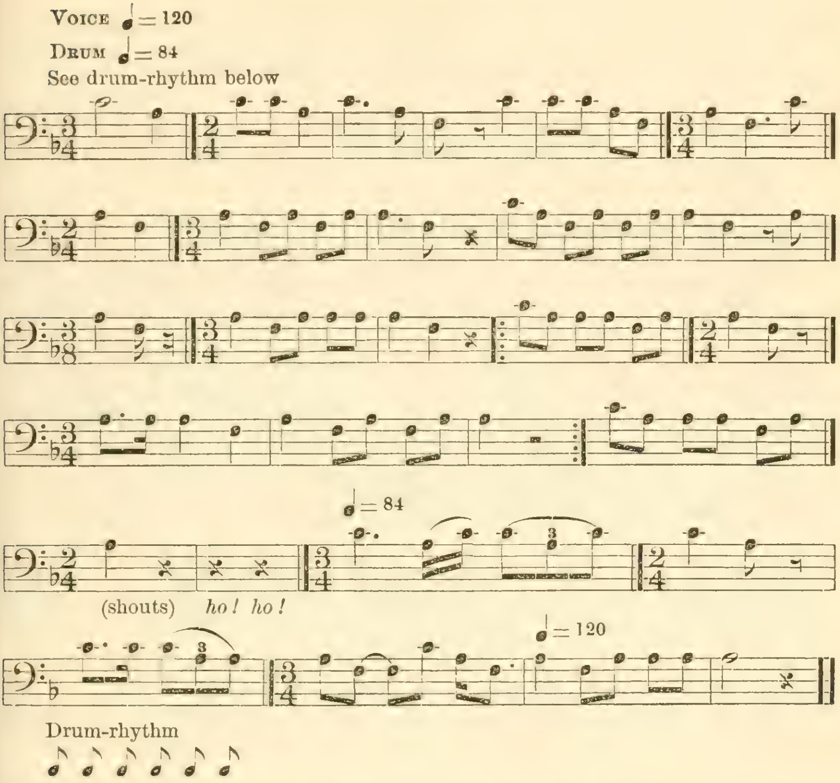
Analysis.—This melody has much charm, especially if repeated several times, allowing the rhythm to become established. The tempo is even slower than in the preceding song and the drumbeat coincided with the voice except in the 5–8 measure, where it was indistinct. The beat continued in exact time during the vocal rests. The intonation of B flat was clear, whether approached from G or F sharp, the latter being a difficult progression.

When the invited party approached the village they sang in the canoes and the song next following was sung before they landed. Young Doctor said he remembered an occasion when a certain Quinaielt man was so delighted at being invited to the potlatch that he danced on the shore, singing this song alone after the people had landed.

Quinaielt (Catalog No. 1504)

No. 13. Song of the Guests in Their Canoes

Recorded by YOUNG DOCTOR



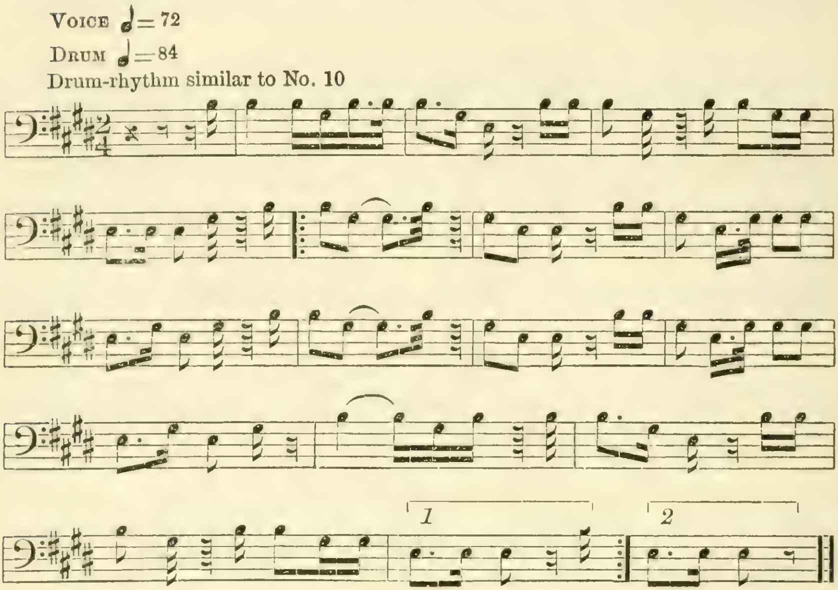
Analysis.—This melody contains only the tones of the major triad. Its interest lies in the change of tempo and the lack of coincidence of voice and drum, the latter, whenever discernible, having a different time unit than the voice. The major thirds are more in number than the minor thirds, and the song ends with a progression upward to the third above the keynote. This gives an interesting close with an effect of expectancy.

After the party landed the host sent a man down to say that a meal would be served them at once, and the messenger would escort them to the place where they would be fed. At the potlatch mentioned with the preceding song one of the men rose and held up some food in each hand as he danced around the room singing the next song. The other guests joined in the song. The women did not hold up any food, but held their shawls tightly around them and danced standing in one place. After this meal the guests went to the canoes and sorted out their belongings, ready to go to the camp where the potlatch was to be held.

Makah (Catalog No. 1324)

No. 14. Song of a Guest at a Potlatch

Recorded by Young Doctor



Analysis.—The drum is faster than the voice in this, as in the song next preceding. A further resemblance is in the tone material and the proportion of various intervals, but the general effect is entirely different. Many of the phrases end with a short note, approached by an ascending progression and seeming to express anticipation on the part of the singer.

The host at a potlatch invited the local people as well as the tribe from a distance. The guests were fed twice or three times a day for four days and the number was so great that 40 boxes of pilot bread were required for each meal. Molasses was served with the pilot bread. Other articles of food were dried halibut, which was dipped in whale oil, and slices of whale blubber. There was no drink except water. For sweets they had clover roots, boiled and dipped in oil. Cranberries and crab apples were also used, the cranberries being put in water in a hewn wooden box. Before obtaining pilot bread and molasses they used dried huckleberries, salal berries, elderberries, and wild currants. A favorite delicacy was dried blueberries, dried on a rack over a fire which partly cooked them. They were mixed with a certain root which was mealy, made in little cakes, and put away for winter use.

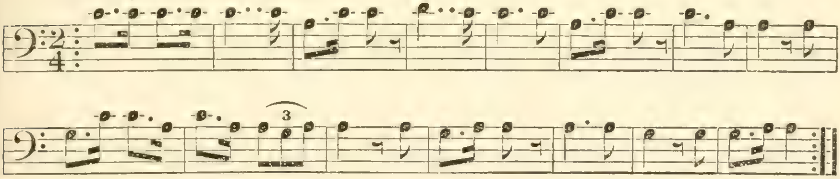
The festivity began in the evening, and at the potlatch recalled by Young Doctor the local people opened the event with a dance called Kwikwa′tla. He said that before a potlatch everyone practiced the dances and was prepared with the new dances. In the Kwikwa′tla each dancer wore a band around the head and carried a feather in each hand. There were many graceful gestures with these feathers, which Young Doctor enacted. The women wore white dresses with patterns sewed on them. Some of the women wore long full skirts and others wore shorter skirts, the latter being those who changed their positions often in the dance. Except for those who changed their positions, the motion of the dancers was only with the shoulders and arms, the feet being moved as little as possible and the dancers "sliding along with very small steps." The following song was sung as these dancers entered, and while they danced. It was accompanied by pounding with sticks on a large box, this being done by the assembly.

Makah **(Catalog No. 1325)**

No. 15. Song of the Kwikwatla Dance

Recorded by YOUNG DOCTOR

VOICE ♩ = 66
DRUM ♩ = 66
Drum-rhythm similar to No. 10



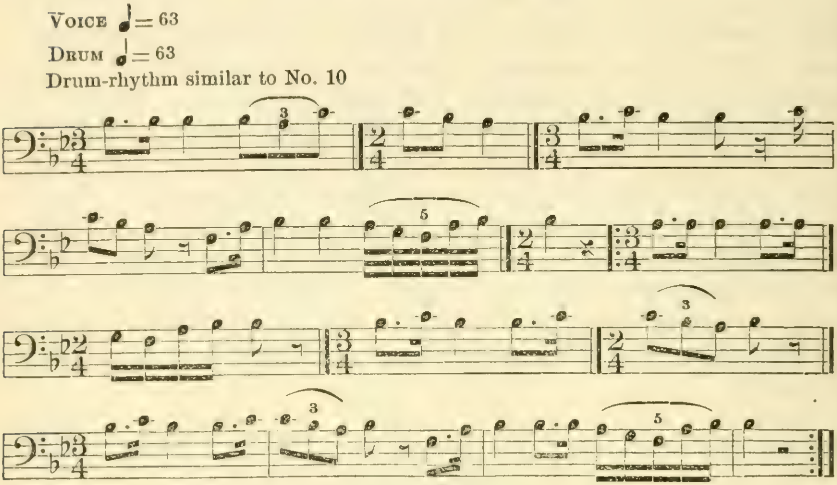
Analysis.—This is a particularly attractive melody, slow in tempo and dignified, yet having a certain grace in rhythm. Considering the keynote to be A, the song contains the third, fourth, and seventh, in addition to the keynote. It is, however, a song without key in the musician's use of that term.

Next the host danced alone while the people of his own village sang. The following is the song used on such occasions by members of Young Doctor's family. The words mean "I am wealthy, that is why I am singing."

Makah (Catalog No. 1326)

No. 16. Song of the Host at a Potlatch

Recorded by YOUNG DOCTOR



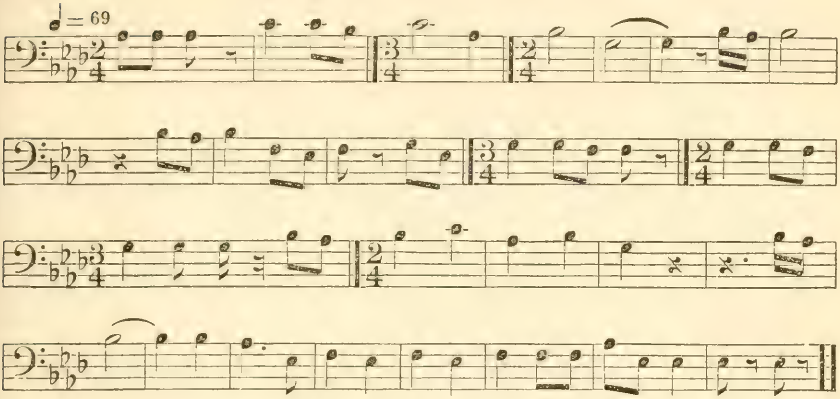
Analysis.—The most prominent tone in this song is B flat, the melody lying partly above and partly below this tone. The third above B flat does not occur. Ascending and descending intervals are almost equal in number, and the minor third is a frequent progression. The group of five sixteenth notes is interesting, and we note the ascending progression at the end of phrases, suggesting invitation on the part of the host.

The two songs next following were sung before the gifts were distributed. They were accompanied by a rapid beating of sticks on planks, and the dancers clapped their hands sharply on the accented tones of the song. The words mean "The bones of my arms have broken," the words referring to the position of the dancer.

Makah (Catalog No. 1320)

No. 17. Song Before Distribution of Gifts (a)

Recorded by YOUNG DOCTOR



Analysis.—An ascending whole tone is the most frequent interval in this song and is preceded, in a majority of instances, by a descending whole tone. This gives an effect of calmness, which is interesting in view of the use of the song. All the tones of the octave except the fourth occur in the melody.

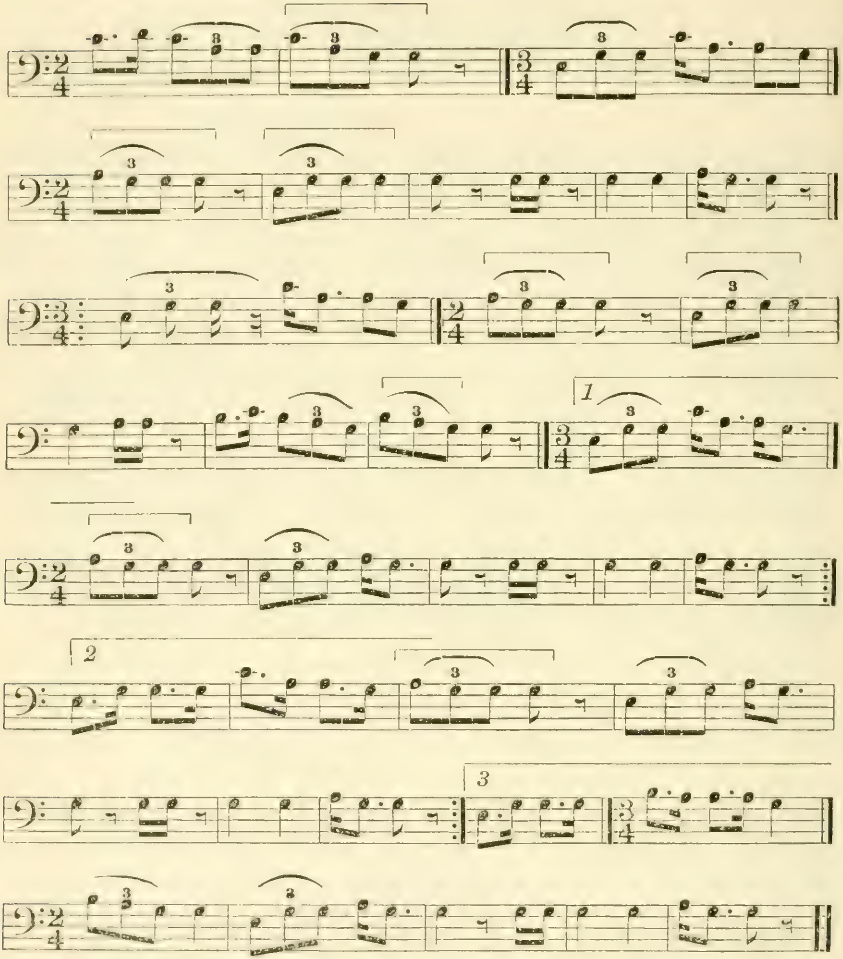
This was usually followed by the next song, during which the dancers clapped their hands at different heights. Some almost touched the floor in a low bow, at the accented tones of the song. The words mean, "It is I who am dancing."

Makah (Catalog No. 1321)

No. 18. Song Before Distribution of Gifts (b)

Recorded by Young Doctor

Voice ♩ = 80
Drum ♩ = 80
Drum-rhythm similar to No. 10.



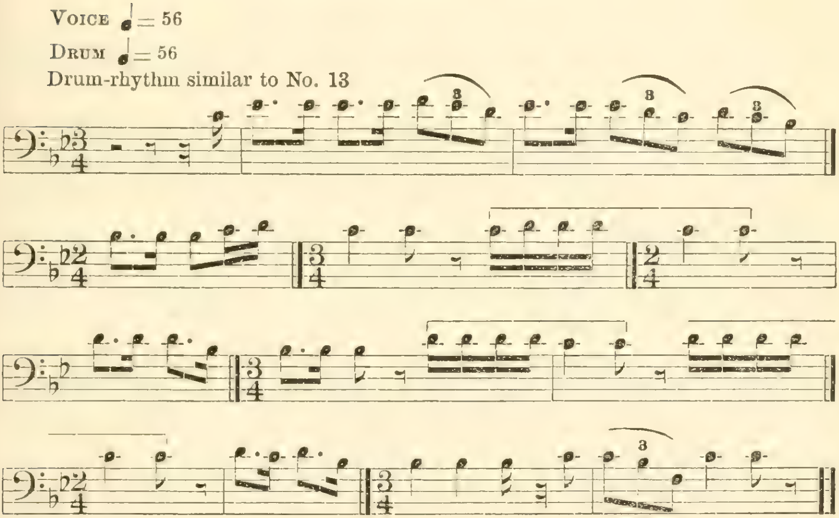
Analysis.—This song affords an interesting example of the slight changes that sometimes occur in repetitions of a song, these changes being due to the words of different verses, which necessitate change of note values. In this song the first part was sung only once and the repeated portion several times, the only differences being the substitution of two measures in the repetition as indicated in the transcription. The melody is based on the fourth five-toned scale and contains a short rhythmic unit which occurs frequently and forms part of longer phrases. It has a compass of seven tones and is a lively, interesting melody with constant movement. The rhythm of the drum consisted of eighth notes but the drum occasionally added a beat and played three instead of two eighths, corresponding to a triplet in the song.

The following song is hereditary in the family of Helen Irving (pl. 3, *b*), who lived at Wyatch village. Such a song was sung by the person giving the potlatch, who danced alone as he sang. The gifts were distributed immediately afterwards.

Makah (Catalog No. 1399)

No. 19. "Mine is a Proud Village"

Recorded by HELEN IRVING



TRANSLATION

Mine is a proud village, such as it is,
We are at our best when dancing.

Analysis.—Attention has been directed to songs expressing expectation and ending on the second above the keynote. (See analysis of No. 10.) The present song is an excellent example of this class. The dotted eighth followed by a sixteenth note forms part of several different phrases and therefore is not regarded as a rhythmic unit.

Ascending and descending intervals are about equal in number. Drum and voice were synchronous throughout the renditions.

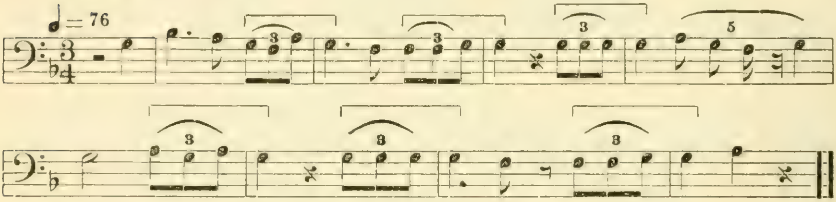
Just before the gifts were distributed the women guests came in dancing and singing the following song. Their faces were streaked with red paint, which extended in horizontal lines across the cheeks from the nose to the ear. This song is of a class known as "honor songs," during which the dancers hold their hands up with the palms outward as in plate 21, *a*, or move them from side to side in that position as shown in plate 21, *b*, *c*. During the dancing at Makah Day (p. 129) the women danced for long periods of time with their hands in the position first mentioned.

At a potlatch the women wore several brass bracelets that rattled. These bracelets were not complete circles but were shaped like long loops. The words of their song mean, "We have come to see what you have to give away at your potlatch."

Makah (Catalog No. 1319)

No. 20. Song of the Women Guests

Recorded by Young Doctor



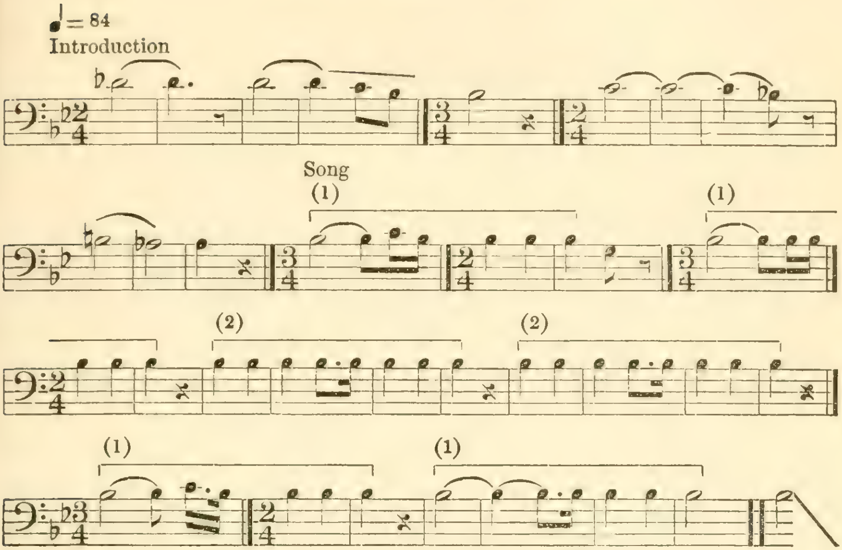
Analysis.—It is interesting to compare the rhythmic units of this song and No. 18, the one having a triplet on the accented and the other on the unaccented count. The melody is short and the ascending and descending intervals are equal in number.

The gifts were piled in front of the host and before they were distributed he might shake a rattle and start the following song. This rattle is called tke′itkwate. Instead of pounding on boards the people clapped their hands during this song. An ascending progression at the close is a characteristic of all the songs connected with the distribution of gifts. This class of songs is called Yatai′yúk. The words of this song mean, "I am rich because the rattle is my tumanos". The position of the hands with these songs is shown in plate 20, *e*.

Makah (Catalog No. 1298)

No. 21. "The Rattle is my Tumanos"

Recorded by YOUNG DOCTOR



Analysis.—This is an important example of Makah singing, as it contains the typical tone material and mannerisms of this tribe. The introduction consists of the long tones followed by a downward sliding of the voice which occurs in the whaling songs, and the song closes with a similar *glissando* ending indefinitely. The downward sliding of the voice in the introduction ends on a definite tone, as indicated in the transcription. The prolonged tones were in the indicated time. Only three tones occur in the song, these being G, B flat, and C, which were sung clearly, with a peculiar emphasis on each tone, affording a contrast to the sliding tone of the introduction. The song comprises six phrases and contains two rhythmic units, the first containing three and the second containing four measures.

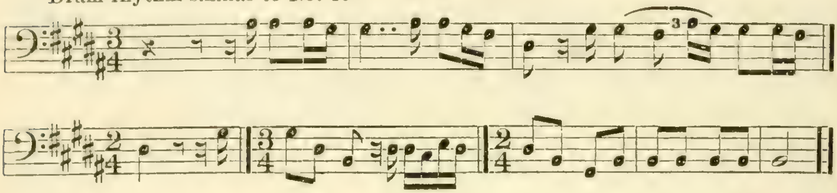
The following song is concerning some blankets that a new agent intended to distribute to the Indians. The agent had the blankets arranged in piles ready to give to the Indians but an old man said, "We had better not take these presents. If a white man offers presents he wants our land in return." So the Indians all went away and left the agent with the blankets. Later he distributed them quietly, giving them only to families of the upper class. The incident occurred when Young Doctor was about 12 years old. The song was sung in one of the canoes as the people went to Ozette village, and it is called a potlatch song. The words mean, "It is too bad about the presents that I and the other old men were so pleased about."

Makah (Catalog No. 1318)

No. 22. Potlatch Song

Recorded by YOUNG DOCTOR

VOICE ♩= 63
DRUM ♩= 63
Drum-rhythm similar to No. 10



Analysis.—No rhythmic unit occurs in this song and the count divisions are unusually small, the form of the melody reflecting the disturbed mind of the singer. The closing measures, however, are an expression of firmness. The song is minor in tonality and contains all the tones of the octave except the fourth.

CONTEST OF MAGIC POWER THAT FOLLOWED A POTLATCH

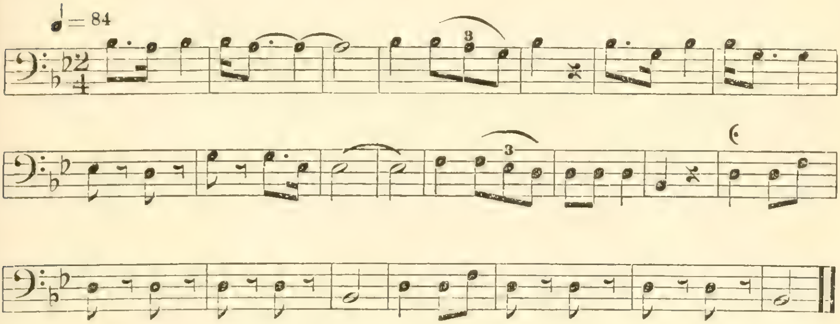
After a potlatch feast and the distribution of gifts it was customary to have a test of the tumanos of the medicine men. The word tumanos has no English equivalent. It seems to have been more definitely objective than the idea we associate with the term "magic power", or "medicine", yet is of this character, as will be seen in the following narrative. Young Doctor, who gave this information, said that when he first began his "medicine" he "could have killed people by letting fly his tumanos but he was too honorable to do this." It was considered dangerous not to be on the lookout for a man whose tumanos was strong, as he might "let it fly" at any time, and a man who was struck by another man's tumanos died instantly.

The guests at the potlatch usually asked, after the feast, whether the Makah had a "good Indian doctor." Such a man among the guests then challenged the Makah doctor to a contest. On one occasion a Makah doctor wanted to try his power but he was crippled and the people were accustomed to regard his assumption of medicine power as a jest. However, he took the challenge and some "people helped him fix up." This man was Santiano, who died about 1909. (See p. 286.) He sang the following song as he entered the room. The meaning of the words is not known.

Makah (Catalog No. 1327)

No. 23. Song of Santiano at a Potlatch

Recorded by YOUNG DOCTOR



Analysis.—Four renditions of this song were recorded and differ slightly in the intervals of the first four and last three measures. The transcription is from the first rendition, in which the intonation was excellent. Later renditions showed the difficulty with which an Indian repeats a small descending interval, as the minor second was invariably sung as a larger interval. The differences at the close of the song consisted only in the order of the tones D and B flat, the song sometimes ending on D. The rests were concisely given in all the renditions. The song is characterized by the prolonged tones and the short tones followed by short rests which is a peculiarity of Makah music.

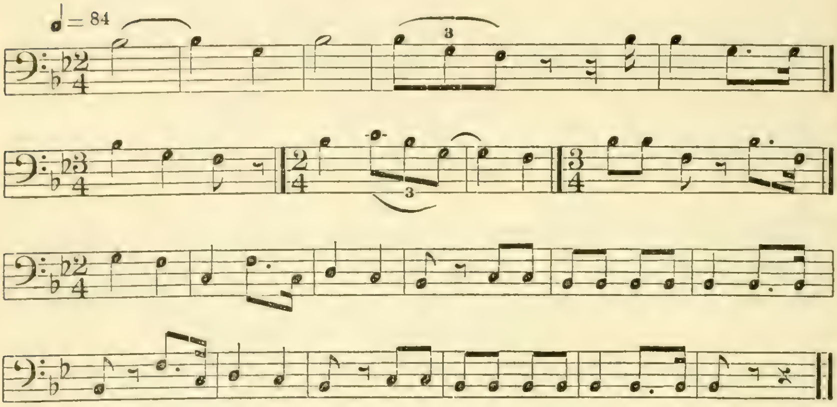
He danced and blew blood from his mouth, which he smeared on his face, giving himself a terrible appearance. The visiting medicine man stood up and let fly his tumanos in the little old man's face, but he did not die. Other medicine men among the guests then let fly their tumanos, but they could not kill the little old man, which showed that his power was as great as he had claimed. After the failure of the visiting medicine men, he let fly his own tumanos and it took the form of a snake. He did not throw it forward, but held up his hands cupwise and the snake seemed to come out of them. It went right toward the visiting doctor and would have killed him if he had not had the courage to catch it and take the life out of it. They took the snake to the large fire in the middle of the house, and there the snake turned into a long piece of pounded cedar bark. It was given back to the little old man, who exhibited it and sat down.

The song next following is concerning a man's tumanos. It could be sung at a social gathering of any sort, and was probably used at a potlatch. In explanation of the accompanying song it was said that "a man dreamed that the old Indians were introducing him to another tribe and singing this song."

Makah (Catalog No. 1303)

No. 24. Song Concerning a Man's Tumanos

Recorded by YOUNG DOCTOR



TRANSLATION

This man's tumanos is the same as a certain great man's tumanos (naming the man)

Analysis.—Three complete renditions of this song were recorded with a brief pause between the renditions. The only differences were in the latter portion of the seventh and the first part of the eighth measures, due to a change of words. The tone was firm and the intonation excellent. It is a particularly positive song, showing the confident attitude of a man who is sure of his tumanos. The interval of a fourth constitutes about a quarter of the progressions.

CONTEST OF PHYSICAL STRENGTH AT A POTLATCH

The interest of the Makah in contests of strength (po'sta) was closely connected with their economic life and with their safety in time of war. Such contests at weddings and at tribal feasts are noted on pages 164, 247, 248. No songs were sung with such contests at tribal gatherings but Young Doctor related an instance of a contest at a large potlatch and recorded its songs.

Young Doctor said that a member of the Ozette band had invited all the Neah Bay people, the Wyatch and the Suez people to a potlatch. A great many canoes were paddling together on their way to the potlatch and as they came near the Ozette village someone said, "We ought to find out who is the strongest. The Ozettes have always claimed they were the strongest." So the Neah Bay people began to sing friendly songs. All sang, and the Wyatch and Suez people danced in their canoes. Each of the three groups had its own songs. This notified the Ozettes that they must prepare for a strength contest.

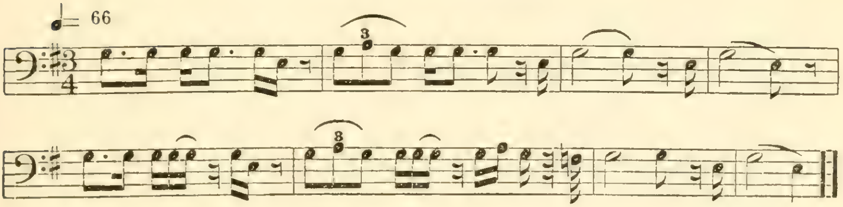
When they reached the shore, two of the Neah Bay strong men got out and went up to the Ozette village. The man giving the potlatch came out and said he did not see why a test was wanted because everyone knew the Ozettes were the strongest. He said he had a great many men stronger than they and tried to prevent their entrance. Then the Ozettes came down to the beach and pushed the canoes away from the shore so they could not land. They tried to push the Neah Bay people back into the canoes and push the canoes out into the water. Meantime some of the Neah Bay people were trying to push into the house. Finally the Neah Bay people succeeded in pushing into the house where the potlatch was to be held, which proved they were stronger than the Ozettes.

The following song was sung by the men in the canoes, challenging the Ozettes, and was also sung after they had pushed their way into the house and proved their superiority in strength. It is a song of the Wyatch and is so old that the meaning of the words is not known.

Makah (Catalog No. 1315)

No. 25. Song Challenging to Contest of Strength (a)

Recorded by YOUNG DOCTOR



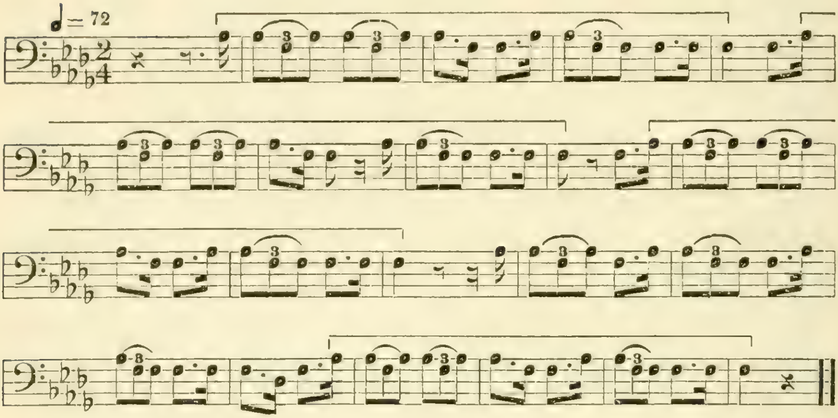
Analysis.—The interest of this song centers in the measures with the sustained tones, the interval of a minor third, especially in the slurred, descending progression, giving the effect of a call across the water. The song consists of two phrases differing only in the last portion of the third measure from the close. Several renditions were recorded and all contained this embellishment. The ascending and descending intervals are equal in number, each group containing six minor thirds, three whole tones, and one semitone.

The next song is similar in purpose and is the song of the Neah Bay people on the same occasion.

Makah (Catalog No. 1316)

No. 26. Song Challenging to Contest of Strength (b)

Recorded by Young Doctor



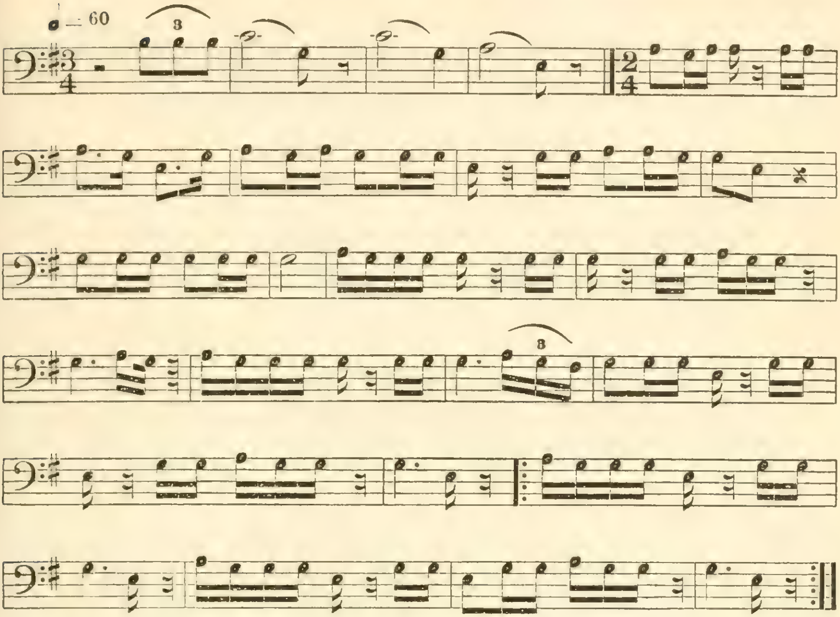
Analysis.—The transcription of this song is from the first rendition, which was followed by exclamatory tones and contains five rhythmic periods. In subsequent renditions the fourth of these periods was omitted and there was an occasional substituting of one tone for another, as, for example, the singing of F–F, instead of F–A flat. The song as transcribed has a splendid vigor and strength. With the exception of two major thirds in the fourth period the intervals consist entirely of minor thirds.

The following is the song of the Suez, these three being the only songs that were sung on that occasion.

Makah (Catalog No. 1317)

No. 27. Song Challenging to Contest of Strength (c)

Recorded by YOUNG DOCTOR



Analysis.—More than half the progressions in this song are minor thirds. The rhythm at first appears to be monotonous but the short rests divide the tones into unexpected phrases, giving the melody an interesting variety. The last phrase was sung several times.

After a contest of this sort at a potlatch the host asked the people to assemble again the next day, when he distributed gifts.

WOMEN'S DANCES AT END OF POTLATCH

At the conclusion of a potlatch the women of the local tribe presented a series of dances, in some of which the men and women danced together, while in others they danced separately. These were carefully rehearsed before the event, old dances being perfected and new ones invented. A variety of costumes were worn. A curtain was stretched across one end of the building, and the people who took part in the dances made their preparations behind this curtain. When all were ready the curtain was either drawn aside or dropped on the floor and the dancers stepped forward. In one dance several men danced together, "moving their shoulders forward and back."

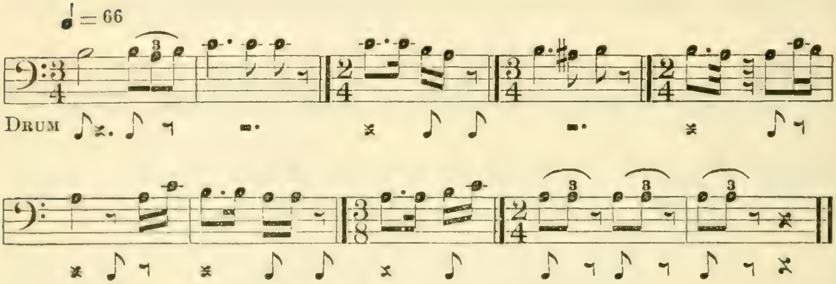
WOMEN'S DANCE

The song next following is that of a woman's dance in which all the dancers "moved their hands," except one at the end, who "held on to the edges of the blanket, concealing her hands."

Makah (Catalog No. 1334)

No. 28. Song of Women's Dance (a)

Recorded by Young Doctor



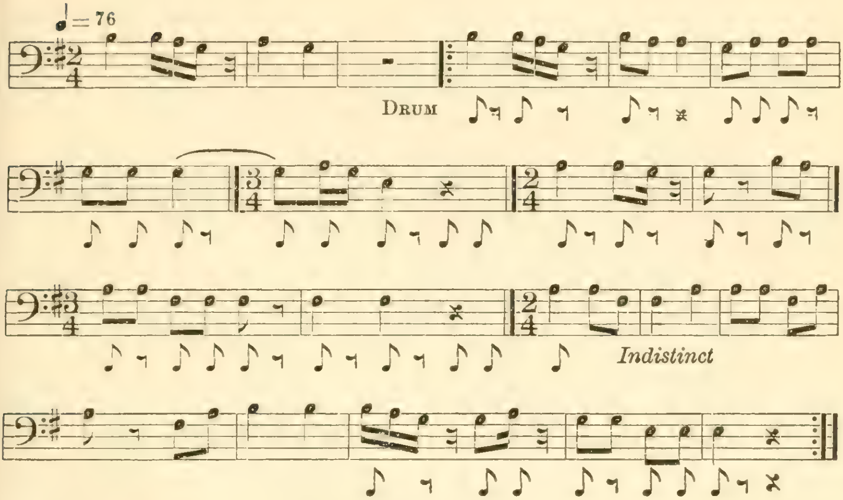
Analysis.—The only tones in this song are A, B, and C, with A sharped in one occurrence. The tempo is particularly slow, with frequent rests. Attention is directed to the irregularity of the pounding with a stick which forms the accompaniment. This was a substitute for the drum when the song was recorded. Four renditions of this song were recorded, the first and second being identical and the third and fourth having different words, which affected some of the note values.

The following is another song which was sung by the women in this dance. It is said to be very old, and the words are forgotten.

Makah (Catalog No. 1335)

No. 29. Song of Women's Dance (b)

Recorded by YOUNG DOCTOR



Analysis.—This song resembles the preceding in its frequency of whole tone progressions and in the irregularity of the accompanying beat. The compass is larger than in the preceding song, and short rests are frequent, and the melody is definitely minor in tonality. The earlier portion of the melody is framed upon the descending major third G–B. This is followed by a phrase on the minor third F sharp–A, often in descending progression, and the song closes with the descending minor third G–E.

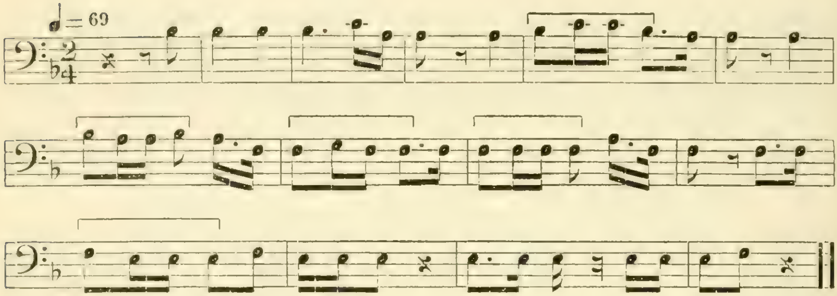
THE KWE′KWASA DANCE

On special occasions there was held after a potlatch a dance called Kwe′kwasa, danced by both men and women and taking place, like the general dances just described, after the feast and distribution of gifts. For this dance the faces were elaborately decorated with red paint and also with a "sparkling stuff that looked like black paint but had a whitish stuff in it that sparkled like frost." It was obtained in powdered form from another tribe. The faces of the dancers were rubbed with deer tallow and this substance was applied in a pattern to forehead and cheeks. Each dancer held in his hand a fan made of the wing or tail of the eagle and gestured with this as he danced. It appears that the gestures and postures were individual among the dancers. Three songs of this dance are presented and are in very slow time, suggesting a series of postures rather than active motion.

Makah **(Catalog No. 1336)**

No. 30. Song of the Kwekwasa Dance (a)

Recorded by Young Doctor

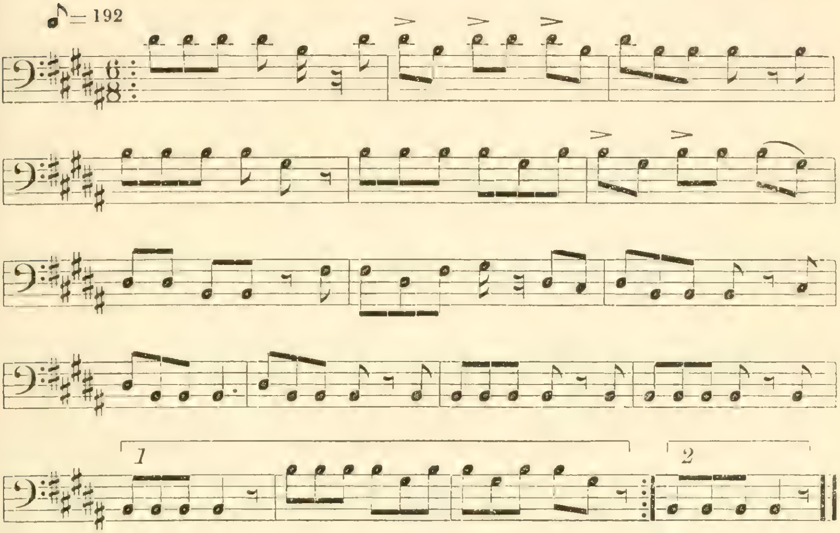


Analysis.—As in many songs of this series, four renditions were recorded, the first and second being alike and the last two having different words, necessitating slight changes in the note values. More than half the progressions are semitones, which were sung with excellent intonation. The prominence of the seventh in a song of major tonality is unusual and effective, as well as the opening on the fourth. A comparison of the rhythmic unit with the second and third measures from the close is interesting. This slight change of rhythm, with the sixteenth rest in next to the last measure, gives character and unity to the melody.

Makah (Catalog No. 1337)

No. 31. Song of the Kwekwasa Dance (b)

Recorded by YOUNG DOCTOR

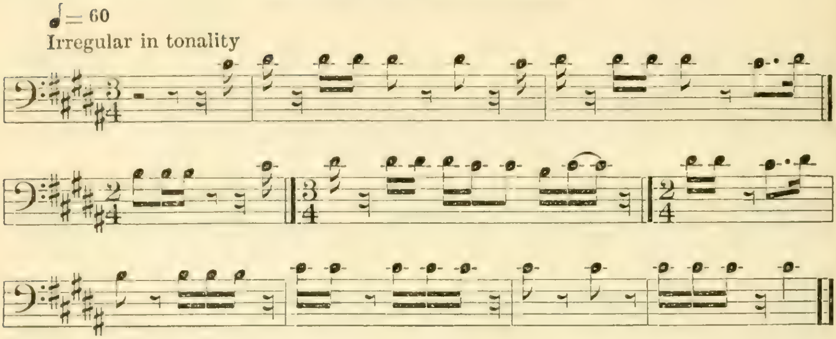


Analysis.—This song is characterized by a change of accent within the measure, which was maintained in all the renditions. The metric unit is an eighth note, and the change of accent is shown in the second measure. The accent was clear, though less emphatic in several subsequent measures, and is indicated by the grouping of the eighth notes. It is a lively, interesting melody, with a compass of 10 tones, and begins on the highest tone of the compass, which is unusual. Although the song has so wide a range and ends on the lowest tone, the ascending and descending intervals are about equal in number. The song is harmonic in structure and contains the tones of the fourth five-toned scale. Almost half the intervals are major thirds.

Makah (Catalog No. 1338)

No. 32. Song of the Kwekwasa Dance (c)

Recorded by YOUNG DOCTOR



Analysis.—This song contains only the tones B, C sharp, and D sharp, all renditions beginning and ending on C sharp, with a brief pause before repeating the song. The melody is classified as irregular in tonality, and transcribed with the signature of the key of B, the signature being for convenience in identifying the pitch of the tones. Many Makah songs have a similarly small compass, with many short tones followed by rests. Except for two descending thirds, all the intervals in this song are whole tones. The accompanying beat was irregular, but not distinct enough for transcription. The beat appears to have been chiefly in quarter notes.

MEMORIAL POTLATCH

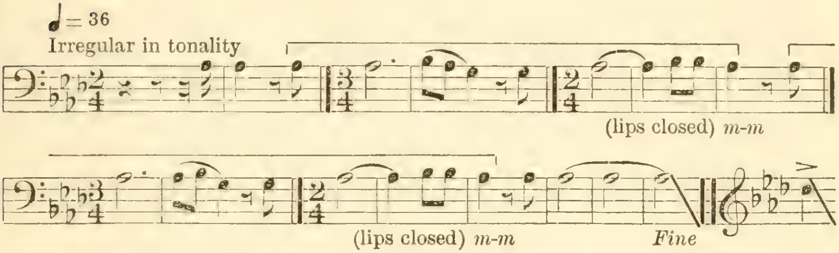
A potlatch may be given in honor of a deceased relative. Thus Young Doctor, if he desired, could give a potlatch in honor of his uncle and on that occasion would exhibit the whaler's rattle and the bone prongs of a whale harpoon which belonged to his uncle. Young Doctor demonstrated the manner in which he would lead the singing of these songs, holding the harpoon prongs aloft in his right hand and shaking the rattle with his left hand, held low at his side. If Young Doctor gave such a potlatch his uncle's dream songs would be sung. Both men and women sang this type of song as they entered the building on such an occasion. The men had their arms smeared with whale oil. The position of the women is shown in plate 21, *a–d*, the arms being held before the face with thumbs erect like the fin of a whale and moved from side to side. At the end of the song they swayed to and fro, but did not change the position of their arms. The men held the right hand before the face in the same position as the women, while the left hand was held low, shaking the whaler's rattle.

Young Doctor recorded two of his uncle's dream songs, the first containing no words except the name of a certain whale (tutu′ pswichûk). This was translated "darkness as of approaching night on the water," meaning the whale was so large that his presence made the ocean appear black.

Makah (Catalog No. 1351)

No. 33. Dream Song of a Whaler

Recorded by YOUNG DOCTOR



Analysis.—This song contains only three tones, with the middle tone as the apparent keynote (see p. 47). For convenience of observation it is transcribed with the signature of the key of A flat but is classified as irregular in tonality. The rhythmic unit is long and the slurred notes were sung with a gliding tone, connecting them closely. The ending is peculiar in its downward *glissando*, followed by an ascent to a high tone from which also the voice glided downward. The compass of the first *glissando* was about a minor third and its duration about three quarter notes. The high tone was not held, the voice at once beginning the second *glissando*, which was of about the same duration as the first, but indefinite in its ending, the voice trailing away into silence. The high tone is not considered part of the melody. The labial *m*, with lips closed, occurs also in Nos. 149, 150, 177, and 178.

The second dream song recorded by Young Doctor at this time resembles the first so closely that it is not transcribed. The tones are practically the same, but the rhythm is somewhat different. The words of the second song recall the desire of the whaler that his wounded whale shall swim toward the village. A wounded whale took its own course, and if it swam toward a distant point there were added difficulties to be overcome in obtaining the economic material from the carcass. The words of this song were "My whale will land, not on the home shore but at a more isolated place."

KLUKLU'KWATK DANCE

One of the old Makah dances was the Kluklu'kwatk, which has not been danced in more than 30 years. The dance step is said to have been very difficult because of the peculiar rhythm of the music. Both men and women took part in the dance, but did not dance all of the time, as will be seen in the following description. According to the usual custom there was a feast during the day and the dance was held in the evening.

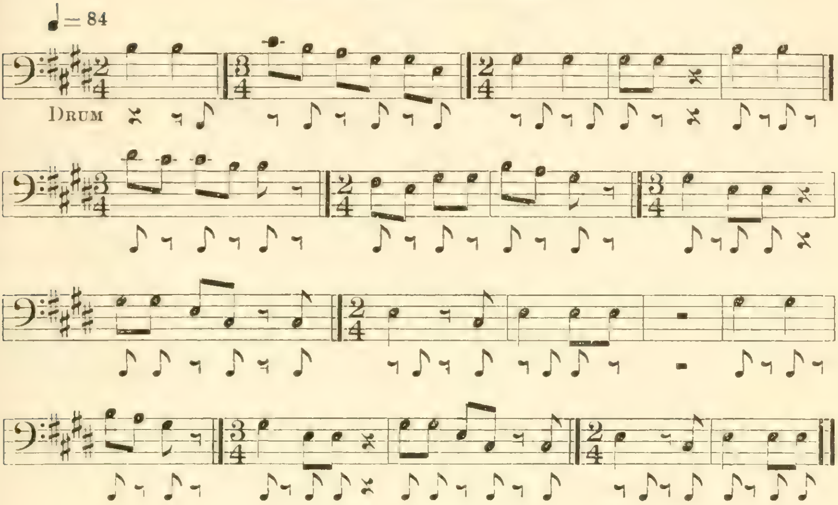
The songs of this dance were accompanied by various forms of percussion. Men seated on a box kicked their heels against the box or pounded on it with sticks; others clapped their hands, and the members of the large gathering of spectators pounded with sticks on long planks, in the manner described on page 27. There was a fire in the middle of the floor, and the drum was placed at one side of the room.

The first two songs presented were solos. During the first song the men and women stood in a row, held their "fists" up and moved them up and down as they danced. There was no special costume for this dance. The song was sung by a man of prominence in the tribe.

Makah (Catalog No. 1420)

No. 34. "The Other Tribes Are Praising Me"

Recorded by PHILIP LADDER



TRANSLATION

I am telling what the other tribes are talking about.
I hear everything they say and they are all praising me.

Analysis.—The first rendition of this song was without accompaniment and the intonation was more uncertain than in the subsequent renditions during which the singer pounded on the floor with a cane. This imitated the pounding with sticks on a plank, with which the song was usually accompanied. Three renditions were thus recorded, the beat being as transcribed except that, in two renditions, the beat was on the accented part of the count in the first three measures. In all renditions the intonation was wavering on the descending phrase D sharp, C sharp, B. The lowest tone appeared to be below the natural range of the singer's voice.

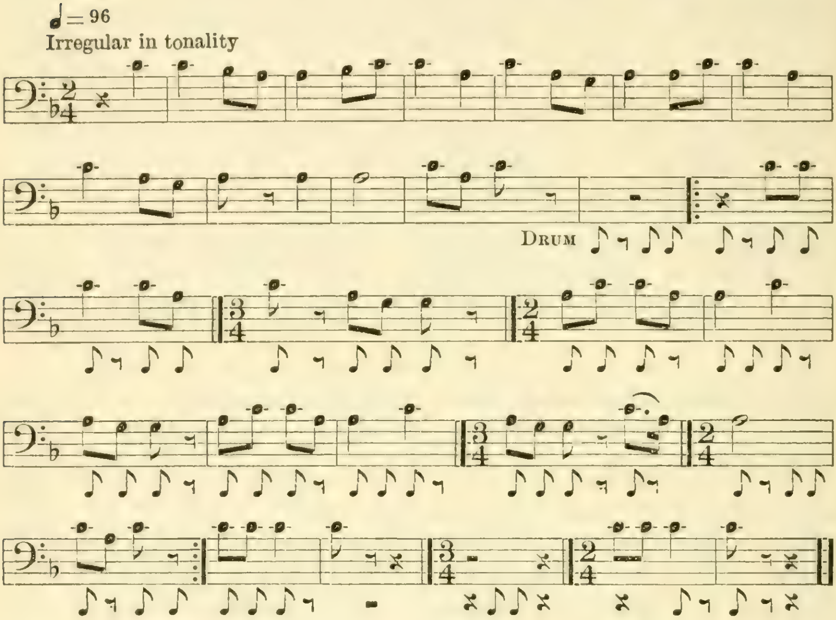
The song next following was also a solo, and the man who sang it moved in a circle around the fire. For this dance a special headdress was worn. The headdress was made of pounded cedar bark painted red and wound around the head with a knot on the forehead. Long pieces of the bark were fastened at either side of the head, tied at the nape of the neck, and extended down to the knees. Eagle tails were fastened to the hair on the crown of the head in such a manner that they nodded with the motion of the dancing. No face paint was used in this dance unless the dancer wished to disguise himself, then he painted his face red below the nose, his forehead and the portion of his face below the eyes being painted black.

Words were recorded with this song, but their meaning was not known. The informant said he presumed they once had a meaning.

Makah (Catalog No. 1421)

No. 35. Song of the Kluklukwatk Dance (a)

Recorded by Philip Ladder



Analysis.—The only tones in this song are G, A, B flat, and C, and the melody is classified as irregular in tonality. The two rhythms of the song comprise a quarter note followed by two eighths, and two eighth notes followed by a quarter, the former occurring in the first part and the latter occurring in the final portion of the song. The ascending and descending intervals are almost equal in number.

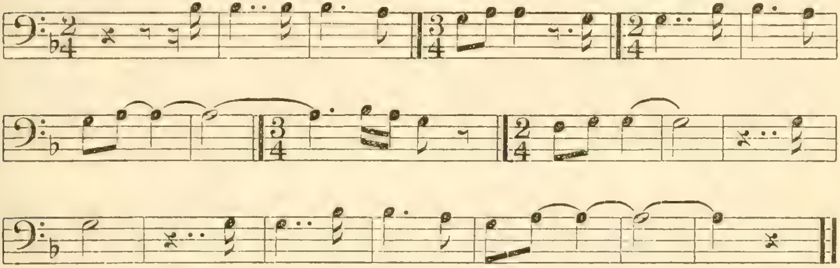
Three songs were recorded which could be sung before or after the solos and were sung by all the people. It was said that in the next song "the women slid along sideways."

Makah (Catalog No. 1422)

No. 36. Song of the Kluklukwatk Dance (b)

Recorded by PHILIP LADDER

VOICE ♩ = 138
DRUM ♩ = 138
Drum-rhythm similar to No. 10
Irregular in tonality



TRANSLATION

Dance slowly

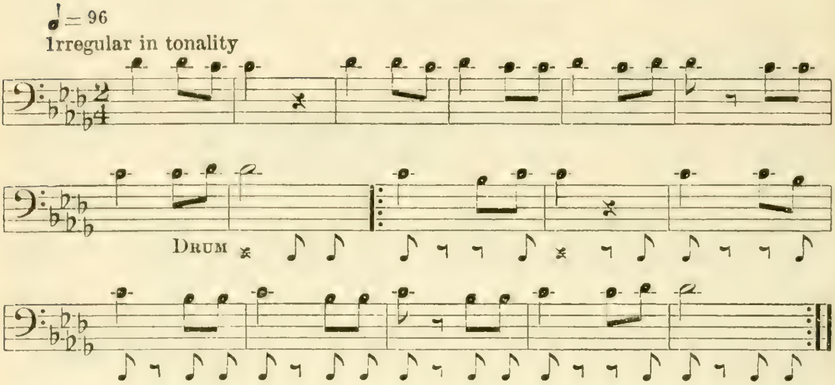
Analysis.—In this charming melody we have the tones F, G, A, and B flat, suggesting F as the keynote. The sequence of tone, however, implies G as the keynote and, as the song ends on A, it is classified as irregular in tonality. An ending on the tone above the implied keynote occurs in many songs with this classification. The intervals consist entirely of whole tones and semitones except for two ascending minor thirds. About one-third of the intervals are semitones.

The singer said the next song had been handed down for many generations in his family and belonged now to his sister, whose name means "Kneeling on the earth." It was sung when she danced.

Makah (Catalog No. 1423)

No. 37. Song of the Kluklukwatk Dance (c)

Recorded by Philip Ladder



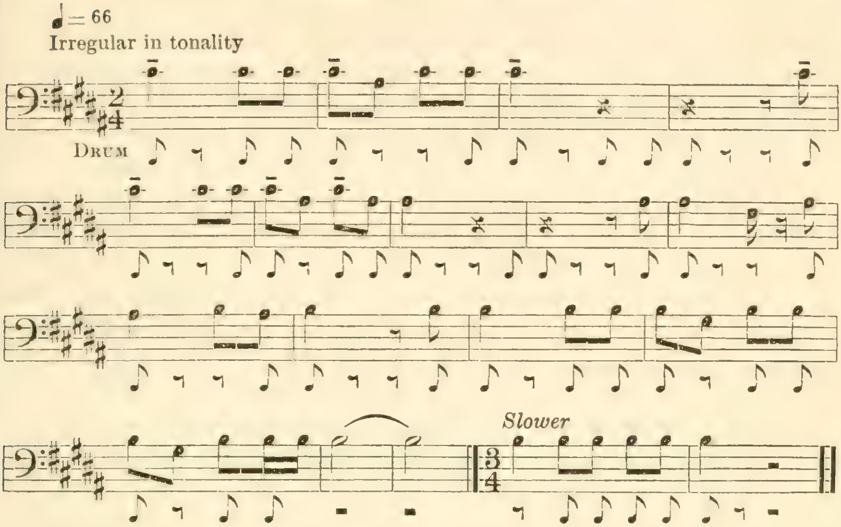
Analysis.—The intervals of this song are transcribed as nearly as possible from the first rendition, but are too uncertain in intonation. They are small intervals, which are always hard for an Indian to sing. The chief interest is in the rhythm, which was steadily maintained. In this, as in other songs of this series, the singer was asked to omit the accompanying beat at the beginning of his performance.

During the next song all the people sang, but only one man danced. He wore a helmet of wood carved to represent the head of an eagle with a long beak, decorated with eagle feathers. The dance was described as "a pumping, sideways motion."

Makah (Catalog No. 1424)

No. 38. "I Am Dancing in the Air"

Recorded by PHILIP LADDER



TRANSLATION

I am dancing in the air and dancing round and round

Analysis.—The intonation on the highest tone in this song was uncertain, the pitch being slightly below C sharp. Throughout the renditions the pitch was less definite than in a majority of recorded Makah songs. The ascending and descending intervals are equal in number.

KLOKALI

The greatest event of the year among the Makah was the Klokali, which was held about midwinter and lasted several days. Anyone might become a member of this society and might join anew each year. The organization was not made a subject of investigation, but many of its customs and songs were recorded. James Guy stated that the Klokali meant "people who had been among the walrus." Young Doctor said the purpose of the organization was to display wealth and that he "gave a Klokali" or entertained the organization three times. In the old days a meeting lasted 6 days and closed with dramatic dances on the beach. In these dances the newly admitted members imitated the actions which, in their belief, the birds and animals have inherited from mythical human ancestors. The modern form of the Klokali is a gathering solely for pleasure and lasts only 1 day.

There are many traditions concerning the Klokali, and the wolf is prominent in them all, though Young Doctor said the wolves were more prominent in the Clayoquot observance of the event than in the Makah. A Klokali was once held on the western part of the present site of Neah Bay village and, according to an informant, "The Indians made whistles and went around the village blowing them. Wolves came out of the woods, entered the village, and circled around the houses where the Klokali was being held. During the meeting someone would give a signal and all the people would give the wolf howl. It was a blood-curdling sound when given by a roomful of men." Luke Markishtum, a member of the Makah tribe, said: "The Klokali came up from the west coast of Vancouver Island, each tribe that it passed through adding something to it.[45] The health of persons attending it was always benefited, and sometimes it was gotten up by one man for the benefit of his own health or that of a relative. At the beginning, a number of men were in the woods around the village with whistles, imitating wolves and pretending to seek the man who had invited the meeting of the Klokali. They came nearer and at last entered his house. Then they took one of the men to be initiated with them and went to the next house where a member of the society lived, thus gathering up all those who were to attend. The meeting lasted 4 days and afterward a more general dance was held."

Two legends concerning the origin of the society were related. According to one legend a man was fishing one day when his hook caught a shell (hi′daa). When he found that he had something unusual he told his wife to cover her face so that she would not see it. He said: "It is all right for me to die but you need not do so." He drew in his line and found the shell. When he reached home he began to sing the songs given him by the shell. The power of the shell was such that it enabled him to see persons through the walls of a house as though through a window. He originated the Klokali, and his songs provided the music for its first dances. According to another legend an old man was splitting a certain sort of soft wood, called paper wood, when he heard the sound of a whistle and saw a little whistle similar to that now used in the Klokali. He took it home, had a dream, and started the organization. The instrument which he saw in his dream is commonly called a whistle, but is in reality a reed instrument (pl. 14, *b*). It is about an inch long and is made of two semicylindrical pieces of cedar bound together with cherry bark, which is obtained near Port Angeles. A narrow strip of cherry bark passes across the open tube of the instrument and forms the reed. The informant said this "split the air." The dancer concealed this little instrument in his mouth, two strings being attached to it and fastened to his shirt so that he would not swallow it. The instrument was also used in the thunderbird dance, which was sometimes danced apart from a meeting of the Klokali. The whistles used in the Klokali were 2 to 5 inches, while some were 12 or more inches in length. Such a whistle was made by splitting cedar and scraping is as thin as possible, it being said that "the thinner the wood the more vibration the sound would have." The two halves of the cedar tube were fastened together, the instrument was closed at the lower end, and the sound was said to "come through the seams where the halves were put together" (pl. 14, *c*). This whistle was used in inviting people to come to the Klokali and was blown at night. Another sort of whistle used at the Klokali was made of cedar and had six finger holes in it. The sound was said to be "as different from the former sort as the Indian language is different from the English." This instrument appears to be like the cedar flute of other tribes but it was "never played to please the girls."

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[45] According to Swan, "The ceremony of the great dukwally, or the thunderbird, originated with the Hesh-kwi-et Indians, a band of Nittinats living near Barclay Sound, Vancouver Island." He then related the legend presented on page 57, saying the chief wolf was so much pleased with the bravery of the young man that he imparted to him all the mysteries of the thunderbird performance. "The laceration of the arms and legs among the Makah, during the performance, is to represent the laceration of the founder of the ceremony from being dragged over the sharp stones." (Op. cit., pp. 66, 67.)

The instruments used at Klokali included four or five bull-roarers. A specimen of the bull-roarer was obtained and consists of a blade (pl. 11, *d*) but is without the cord and the handle of wood to which the cord is attached in this instrument.

The meeting of the Klokali that preceded the dancing was, as indicated, of a very serious character. Children were kept closely in their own houses, and persons attending the meeting were not allowed to laugh or smile. There was something terrifying in the procedure of a Klokali, the members appearing to have power to discipline evildoers to a greater or less degree. If a woman had told lies they cut off her front hair diagonally across her forehead. Young Doctor said he recalled a time when a young man had been telling lies and was punished. His mother brought him, saying he had told a lie and they could do to him whatever they desired. They buried a smooth rock in the ashes until it was very hot, then touched the top of his head with it. He gave a howl like that used with the whaling songs, called upon his friends to help him, and told them he was being badly treated. The man who had applied the hot stone came forward and said, "You are telling a lie right now as you *have* no friends." The young man said he had friends and would call them, so he called again, and there was a sound as though frogs were answering. Some men had rubbed cockle-clam shells together, producing a sound like that made by frogs, and the members of the Klokali thought the sound came from living frogs. If a man and his wife quarreled the Klokali pierced their arms with certain carved bones. Sometimes, for no special reason, they took a man and slashed his arms "crisscross" so the blood flowed freely. James Guy, who recorded many songs, had had his arms cut in this manner. Sometimes the Klokali took an arrow and pierced the flesh of a man's arms.

At one time a master came in with a slave saying "This slave is no good. He cannot even dance. He would be better dead." So they brought a chisel and a pounder. Young Doctor said he did not see what took place, but when the crowd separated the handle of the chisel showed in the slave's mouth and a little bit of the blade showed at the back of his neck and the blood was running freely. Young Doctor said he "thought there was a trick somewhere," as the man was not dead.

At a Klokali, as at a potlatch or any important event, there were renditions of songs which were inherited in families. These were sung by individuals and there was no dancing with them. Two or three could be in progress at the same time, each person singing his own song.

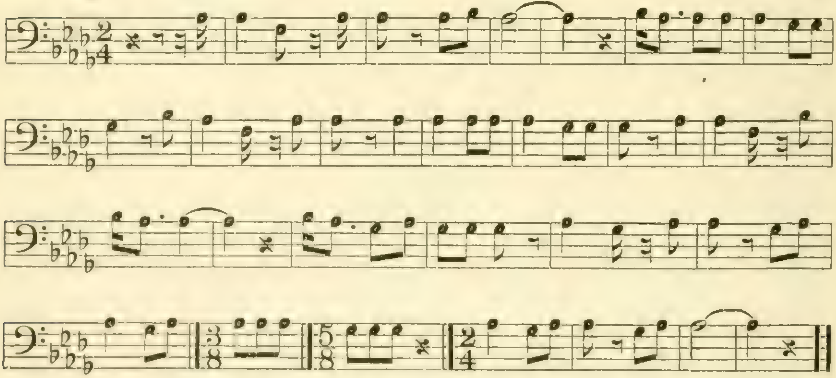
James Guy recorded a song which belonged to his uncle and was inherited in his family. The words personify the day in a manner customary among the Makah. The words are in the language of a tribe living on Vancouver Island.

Makah (Catalog No. 1384)

No. 39. Klokali Song (a)

Recorded by James Guy

♩= 96
Irregular in tonality



TRANSLATION

My dancer is the day.

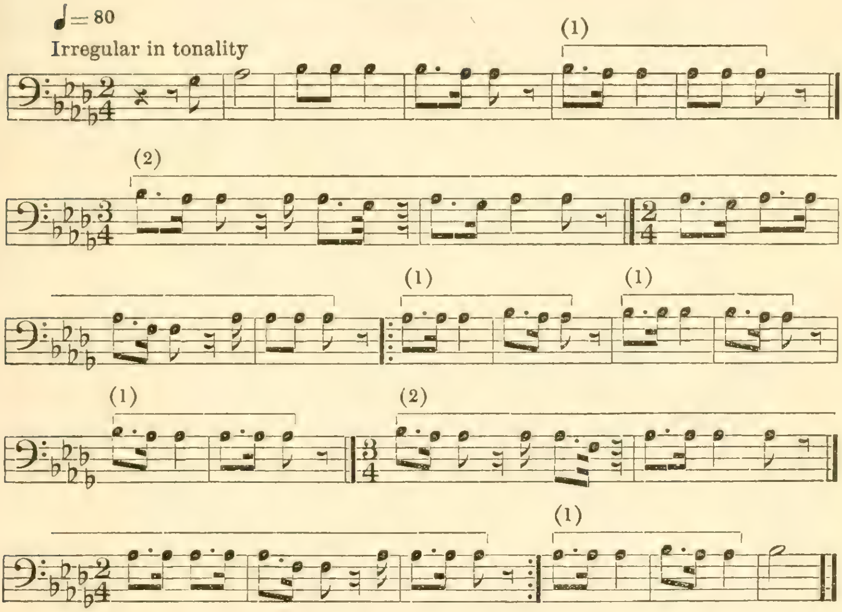
Analysis.—This song is classified as irregular in tonality, the principal tone being A, alternating with G and B. A minor third occurs six times and is always used in connection with a rest. An accented sixteenth note followed by a dotted eighth occurs frequently, but the song has no rhythmic unit. It is particularly interesting to note the 3–8 followed by a 5–8 measure. These are equivalent to a succession of 2–4 measures, but the triple phrase necessitates the division shown in the transcription. These measures are followed by a rest of sufficient length to permit the closing of the song in double time.

The next song is one of a pair of songs inherited in the singer's family. He learned them from his aunt. Neither song had words, the syllables used being designated as "just *music*." The first song of the pair is transcribed.

Makah (Catalog No. 1385)

No. 40. Klokali Song (b)

Recorded by James Guy



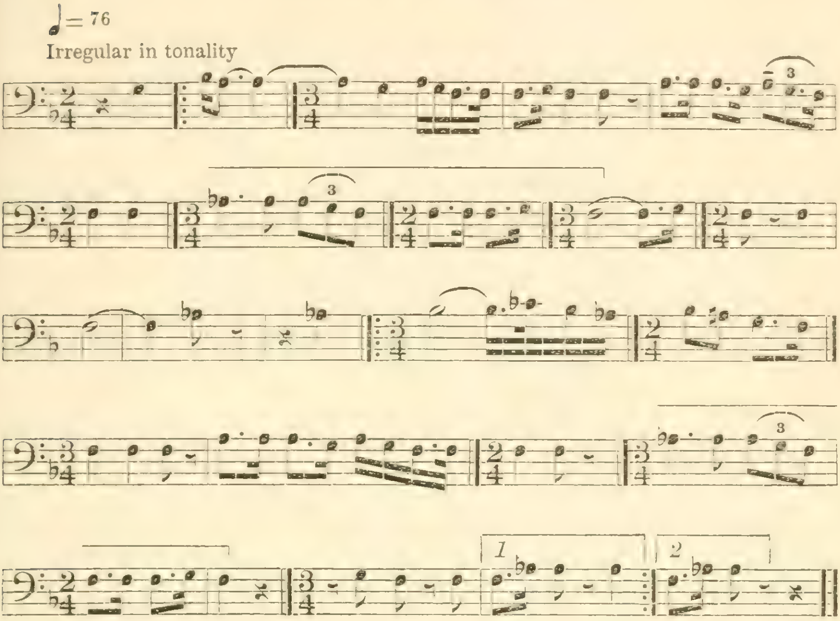
Analysis.—The only tones occurring in this song are F, G flat, A flat, and B flat, with B flat as the final tone. The ending, together with the use of F, suggests B flat as the keynote, but the song is classified as irregular in tonality. The rhythm of the song is clearly marked, and the rests in the second rhythmic unit were distinctly given. Occasionally the two measures of the first rhythmic unit were divided by a short rest. The intonation was good, and the song is an interesting example of a monotonous rhythm. The intervals comprise 24 whole tones and 6 minor thirds, 3 occurring in ascending and 3 in descending progressions.

The history of the two songs next following suggests a friendliness between the slaves and their masters, though the caste system was rigidly maintained among the Makah. The first of these songs was learned by Young Doctor from a slave who came from "up the coast" and had been exchanged so many times that he completed the circle. He went from Victoria to the region around Seattle, then to Olympia, Squally, Taholah, and the Makah. His relatives bought his freedom after he had been with all those tribes. The slave's name was Wi′skwis and he was a short, fleshy man. Young Doctor said, "The men around here were more slender, so anyone could see that he did not belong here." This slave, at a Klokali, always announced that he would sing his "*home* Klokali song." This announcement was recorded by Young Doctor before he sang the song. The words "nu′chĭn" and "kle′chĭn" were not explained.

Tribe not designated (Catalog No. 1501)

No. 41. Klokali Song Learned From a Slave (a)

Recorded by YOUNG DOCTOR



TRANSLATION

The nuchin who lives in the woods is a man;
The klechin who lives in the woods is a man.

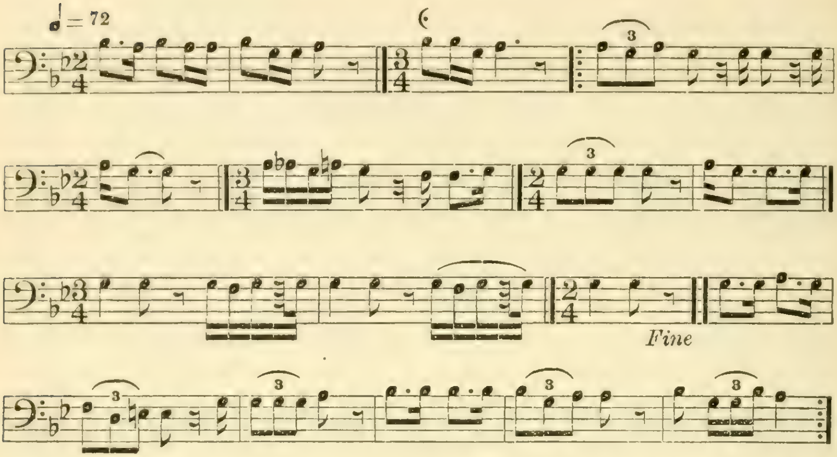
Analysis.—This song is classified as irregular in tonality. It is a peculiar melody and worthy of attention, although the intonation on A is sometimes uncertain. The transcription indicates the pitch as nearly as possible. The phrases are short and descending in trend, but the song, in every rendition, ends with an ascending progression. The changes of measure lengths are frequent, and the rapid tones after a sustained tone at the beginning of the repeated portion are interesting. The rhythmic unit occurs twice and emphasizes the use of A flat. About three-fourths of the progressions are whole tones.

James Guy recorded two Klokali songs which he learned from an old slave woman in his father's family. She came from Vancouver Island. Only the first of these songs was transcribed. It was said the songs were used with a "walking dance" performed by one man who wore a cedar-bark headdress, all the people accompanying the song by pounding on planks.

Tribe not designated (Catalog No. 1502)

No. 42. Klokali Song Learned From a Slave (b)

Recorded by JAMES GUY



Analysis.—The only tones occurring in this song are G, A, B flat, and F. It is a peculiar melody with the small intervals that are difficult for an Indian to sing. Only two intervals are larger than a whole tone and about one-fourth of the progressions are semitones or gradations of tone smaller than a semitone. The intonations in the sixth measure cannot be indicated, as the voice slid from one tone to another. The connective phrase is longer than usual and contains E natural, which was sung with distinctness. This phrase is not included in the analysis of a song.

A Klokali song was recorded which was danced by one and sometimes by two persons. The costume consisted of a blanket with one edge fastened around the neck so it hung freely, like a long cape. The hands were held in front, about waist high, with the palms downward, and were moved back and forth in that position. This song had no words and was not transcribed.

Another manner of dancing in the Klokali was similar to that of the Saiyuk. (See p. 302.) The dancer held up both hands, moving them rapidly with a quivering motion. The eyes were closed and the head moved back and forth. This was demonstrated by the singer.

A man living at Carmanah, British Columbia, dances with arms held up and fingers extending and trembling. He is a medicine man, said to be able to locate lost persons or articles. The dream song, to which he attributes his power, was recorded by the writer at Chilliwack, B. C. The Klokali was studied in that locality and one of its songs recorded. This ended with a downward *glissando* similar to the custom of the Makah.

The morning of the fifth day began with the thunderbird dance given at daybreak on the roof of a house. This dance was given at Neah Bay on August 26, 1926, in connection with the celebration of Makah Day, and was witnessed by the writer. It was said the proper costume for a thunderbird dancer was a red blanket around the body and a robe of bear hide. On this occasion the dancer wore a dark blanket and a headdress of cedar bark. He danced with arms extended and hands grasping the upper corners of the blanket in such a manner that the hands were covered. One arm after the other was raised and the feet seemed scarcely to move as the dancer advanced. In what might be termed the "second position" the hands were drawn back toward the face, the head drooped forward, and the blanket was "fluttered." In the "third position" the hands were extended in front of the face with the elbows thrust outward, the blanket hanging from the arms. The chin was drawn down close to the chest and the man moved forward in this position. In his mouth was concealed the small "whistle" already described, on which he blew. Young Doctor said that when he first saw the Klokali he thought the peculiar sound was caused by the violent action of the dancers but later found it came from the whistles concealed in their mouths. Each thunderbird dancer was followed by a woman carrying a notched weapon shaped like a war club. She held this almost erect in front of her face and at times the women brought these slowly down until they touched the ground. These women represented the lightning which is known as the "thunderbird's belt."

The modern presentation of these dances was interesting but lacked the atmosphere contained in the description of the dances in former years. The Makah custom, together with its origin, was described by James Guy and the Clayoquot custom by his wife, Sarah Guy.

The Makah attribute a magic transformation to a change of something external which a mythical person assumes or lays aside at will. Thus the term "tutu′s," from which the name of Tatoosh Island arose, was first applied to a human being, though it is commonly applied to the thunderbird. (See p. 23.) According to James Guy, "Tutus was a man who lived on Vancouver Island. He used to watch for whales and when a whale came around his tumanos told him to go and get it. Then Tutus put on wings and dressed himself like a big bird. He would go to the top of his house and fly to the whale. Then he would make several circles above the whale, descend, put his claws in it, and carry it ashore (fig. 5). Then he would go home and take off the things he had worn while whaling." In a family owning this dance the name Tutus could be given to the oldest son. The lightning dance was named for the mythical creature which the thunderbird donned as his belt when he went whaling (p. 124). The privilege of taking part in the thunderbird and lightning dances (designated as ownership) was handed down for many generations and the same families had the right to take part in both. The number of dancers in the former were two or three and in the latter from four to six children. It was for the older children to dance the thunderbird dance while the lightning dance was given by either the older or younger children, both boys and girls. Mrs. Sarah Guy[46] (pl. 3, *d*), who recorded the lightning dance songs, said that her older sister took part in the thunderbird dance while she danced the lightning dance. There were no songs with the former, and the number of songs with the latter depended upon the generosity of the chief whose children were dancing. If he gave no gifts, there were no songs. When a little girl danced the thunderbird dance, she might be assisted by mature women "to make it successful."

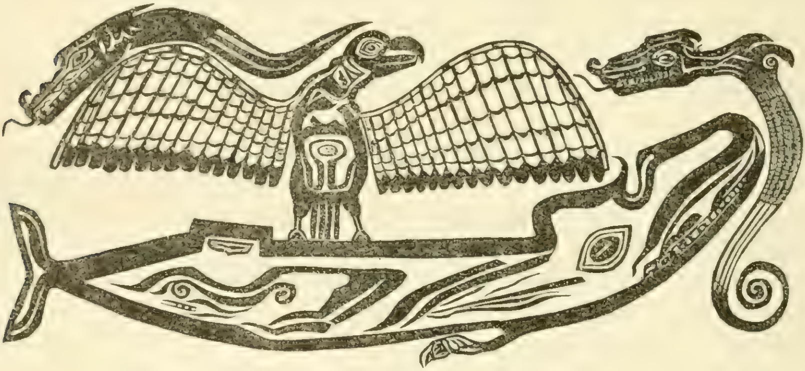


FIGURE 5.—Thunderbird of the Makah.

Both the thunderbird and lightning dances were accompanied by pounding on cedar planks in a rapid rhythm. The dancers in the former were on a roof and there was a long plank on the ground at each side of the house. People sat beside these planks, pounding them with short sticks. The planks were at least 6 feet long and raised a few inches above the ground, giving space for resonance. Each dance was accompanied by a rattle, but these rattles were of totally different types. The rattle used with the thunderbird dance consisted of a box about 6 feet long and 20 inches square, containing about a bushel of "choice pebbles." This long box was poised midlength on a log and operated by two men, one at each end, who tipped it alternately to one and the other end, the noise being produced by the rolling of the pebbles from one end of the box to the other. The rattle used in the lightning dance was carried in the hand and whirled in a circle, not shaken. Several of these rattles were carried by persons who followed the dancers. The lightning dance rattle consisted of a handle and a portion which contained pebbles. It was described as sphere-shaped but not so thick as it was long, the top carved like a bird's head, besides which wings were sometimes added. The rattle was made of two longitudinal sections, the portion intended for the pebbles being hollowed out of each piece, the pebbles placed therein, and the two pieces securely fastened together.

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[46] Peculiar difficulties surrounded the recording of Mrs. Guy's material. She was a Clayoquot, speaking no English and speaking Makah only imperfectly, while the interpreter did not understand Clayoquot. It was necessary, therefore, for Mrs. Guy to translate her information into Makah and explain it as best she could, so that it could be interpreted in English.

In both dances the leading dancer held in his mouth the wooden "whistle" described on page 28. The leading dancer in each dance wore a headdress with a carved wooden beak but differing in some details in the two dances. The dancers in the thunderbird dance, as stated, were on the roof of a house. The leader in this dance wore a black blanket and used it on his arms to represent wings. His headdress had a long carved beak to represent the beak of an eagle, and the cap covering his head was of dried hemlock branches. Two white tail feathers of the eagle, decorated, were stuck in the headdress and downy eagle feathers were placed in the hemlock branches in such a manner that they fell off when he danced. He held the whistle in his mouth and when he was ready to begin the dance he shook his head to attract attention, blew once on his whistle and made a noise to imitate the thunder, then he gave a jump, representing the leap of the thunderbird from the roof of his house. At this signal the people began beating on the board and kept up this beating steadily until he finished dancing. The dance was gone through four times.

The lightning dance followed immediately after the thunderbird dance and was danced on the beach. All the dancers wore dark blankets, as in the thunderbird dance. Two leaders wore large earrings each made of a shell brought from a long distance and costing a blanket. These earrings were fastened to the hair. The leading dancer had on a headdress with a carved face and a cedarbark cap on which were downy eagle feathers. His headdress had a long queue of dried cedar bark, made soft and dyed red, with eagle down on it. This was fastened to the man's cap and hung down his back. He held a whistle in his mouth and also carried a weapon made of whalebone and decorated with red. This might be a war club but more often a symbolic weapon with a serrated edge, made by rubbing the bone thin with a stone and then cutting it in a jagged manner (pl. 12, *a*). In later years the leader carried a small hand saw, and still later he carried a knife. The leading dancer also wore a belt which was so long that the end was carried by the entire line of dancers. It was made of dried cedar bark twisted into a rope about the size of a man's finger. It was tied around the dancer's waist and something resembling the head of a snake was in the front. The last dancer in the line had a stick fastened in the corner of his (or her) blanket to resemble a tail. The dancer held this stick in his hand behind him, moving it to carry out the resemblance. The paint for all the dancers was as follows: Two fingers were dipped in red paint, and with these fingers two streaks were made on the face, starting from the hair above each eye, then downward over the eye on each side of the mouth to the chin. Men followed the dancers, whirling rattles as already described.

The general action of the dance was intended to suggest the approach and stroke of the lightning. The leader bent his body so it was horizontal, holding the whalebone weapon upright before his face. He made motions to right and left, bending lower and lower with these motions until he was on his knees. Then he turned his head from side to side four times. Those behind the leader imitated his actions in every particular. The leader bent his head still lower until it almost touched the ground, gradually lowering his weapon until he imitated the downward stroke of the lightning.

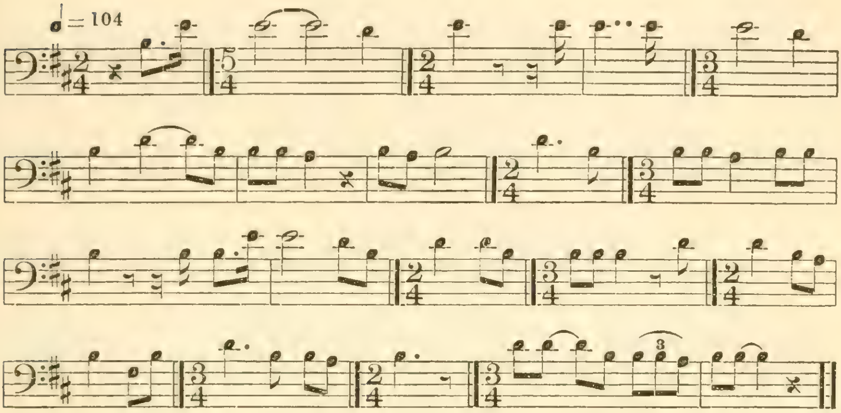
The instructions for the lightning dance were received by a man from his tumanos. The man was not a chief, but the instructions were that the dance should be given by children of chiefs. The songs occurring in the origin legend were not used in the dance.

The songs of the lightning dance were hereditary and there was no special order for them. The oldest child sang first and then the others in order of their ages, down to the youngest, each selecting the songs he or she liked best. Sarah Guy, who recorded the following songs, said they could be sung only by members of her family and had been handed down for many generations.

Clayoquot (Catalog No. 1442)

No. 43. "We Make You Join the Klokali"

Recorded by SARAH GUY



TRANSLATION

Here we come from above to make you join the Klokali.

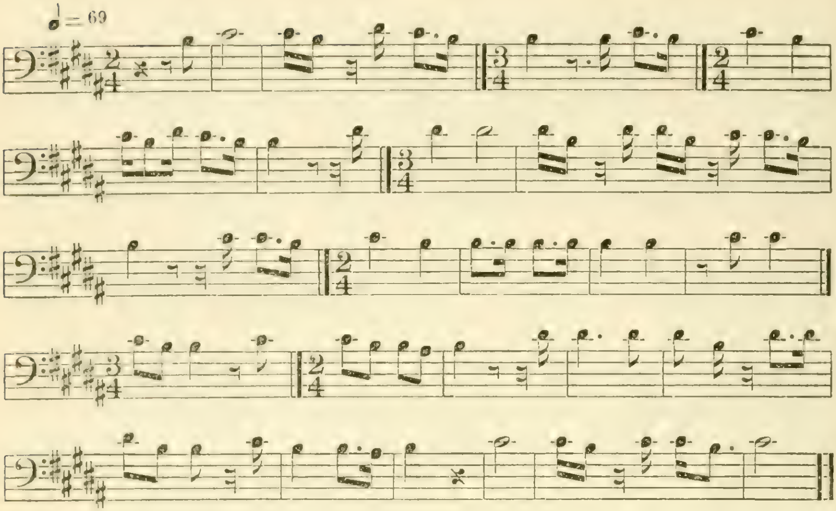
Analysis.—The intervals in this song consist of fourths, minor thirds, and whole tones, the two latter being equal in ascending and descending progression. It is vigorous in both rhythm and melody, with the tone material of the second five-toned scale. The drumbeat was rapid, approximating eighth notes equally accented, and was continued for a time after the conclusion of the song.

The song next following was never sung unless large gifts were given. The native word translated "diamonds" (kliklaho) was said to be an exceedingly hard substance resembling glass with many colors in it (probably quartz crystals). The substance was very rare and the "original piece" was said to have fallen from the sky. The finding of this substance was considered fortunate, as the substance was believed to bring riches to its possessor.

Clayoquot (Catalog No. 1432)

No. 44. "Ten Large Diamonds"

Recorded by SARAH GUY



TRANSLATION

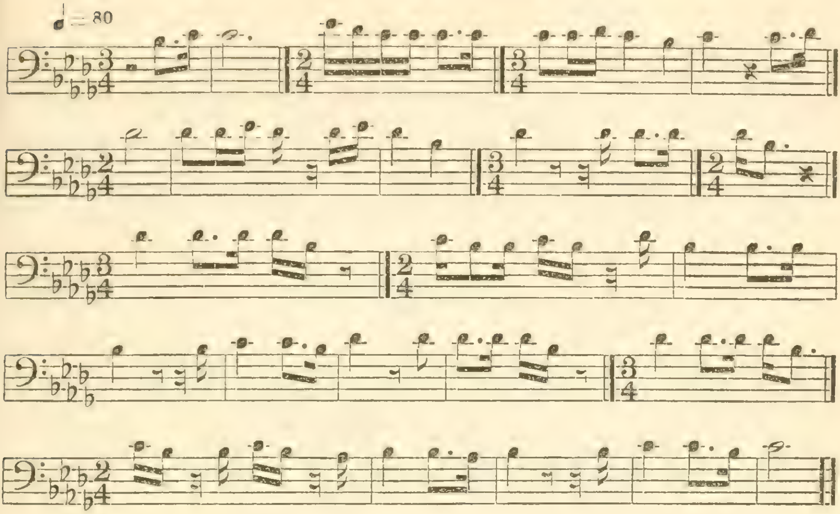
At a place far away there are ten large diamonds.
This is the news which the thunderbird brings to you.

Analysis.—A short sparkling phrase characterizes this song and is interesting in connection with its subject. There is unusual variety in the rhythm. Attention is directed to a comparison between the second and fifth measures, also the eighth measure in which the same rhythm is extended to an additional count. The opening phrase is repeated at the close and the song ends with the upward progression that we associate with a query or unsatisfied desire. With six exceptions the intervals are whole tones, these exceptions comprising three semitones and three ascending minor thirds.

Clayoquot (Catalog No. 1433)

No. 45. "I Possess the Salt Water"

Recorded by SARAH GUY



TRANSLATION

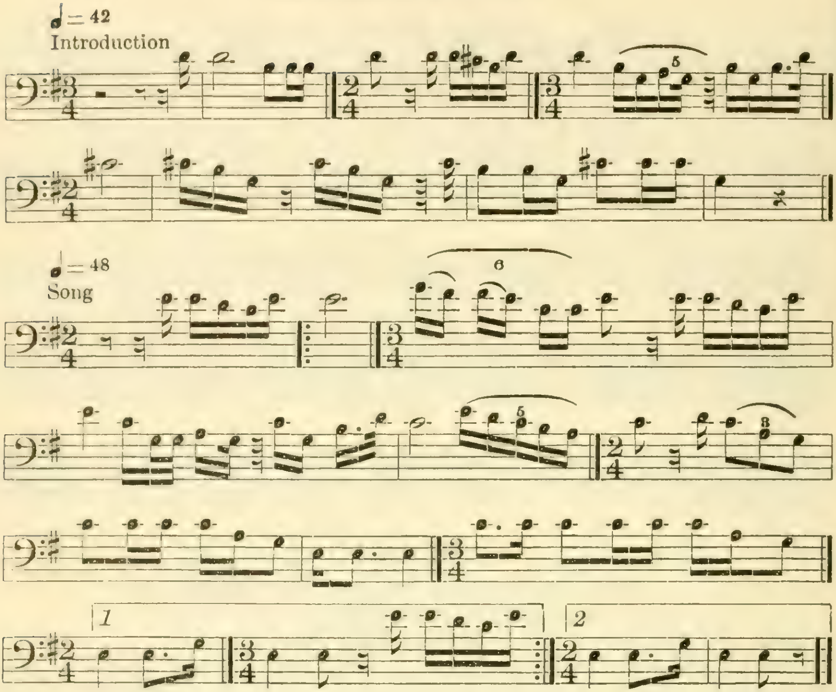
Listen to me, I have possession of the salt water.
I feed your herring and fish whenever you are
not able to catch them for your use.

Analysis.—More than half the progressions in this song are whole tones, which are equal in ascending and descending progression, and give a peculiar character to the melody. The total number of intervals comprises 21 ascending and 22 descending progressions. No rhythmic unit occurs, although the melody is rhythmic in character and the rests were given with clearness.

Clayoquot (Catalog No. 1434)

No. 46. Lightning Dance Song

Recorded by SARAH GUY



TRANSLATION

What could be greater than that which I imitate.

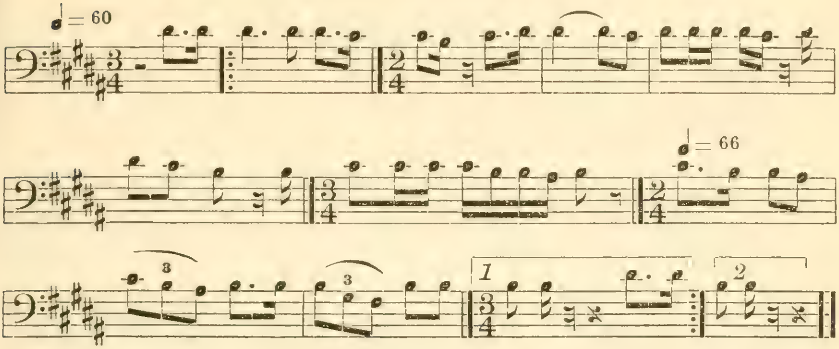
Analysis.—This song is peculiar, not only in its florid structure but in the fact that it has an introduction, distinct from the song itself. The introduction was recorded on a cylinder apart from the song, several renditions of the introduction being recorded. These differed in small phrases and the intonation was wavering. The portion transcribed is the opening of the introduction and is typical of the whole. It is not included in the tabulated analysis of the song. The melodic form of this song is so free as to suggest an improvization, but the three renditions are particularly uniform and the return to the opening measure was in exact time. The intervals in the descending sixteenth notes were not exact but the transcription represents the melody as nearly as is possible in ordinary notation. The singer showed much pride in this song, which was hereditary in her family.

In explanation of the following song it was said "the wolves were always connected with the Klokali, so when the wolves howled it meant a good Klokali."

Clayoquot (Catalog No. 1435)

No. 47. "The Wolves Are Howling"

Recorded by SARAH GUY



TRANSLATION

The wolves are howling,
Let this be a pleasant day.

Analysis.—In this pleasing melody we find no suggestion of its subject. The melody tones are those of the fourth five-toned scale and the ascending interval of a fourth at the close of the song is effective.

According to one informant, the thunderbird dance at a Klokali was followed by the dance of the female elk, which was also danced on the roof of the house. The woman who represented the female elk wore a skirt made of narrow strips of deer hide wound at intervals with white basket grass (pl. 22, *b*). Her face was painted black and her headdress consisted of a close cap of cloth on which feathers were fastened. Around this was a coil or crown of pounded cedar bark, and a strand of the bark hung down her back. It is believed these feathers became horns after the human being was changed into an elk. The anklets properly worn with this costume were of fawn hoofs, as elk hoofs were too heavy. They were made of pieces of the hoofs, suspended so they jingled, and similar ornaments were worn around the wrists. No attempt was made to harmonize this with the foregoing statement that the thunderbird dance was immediately followed by the lightning dance.

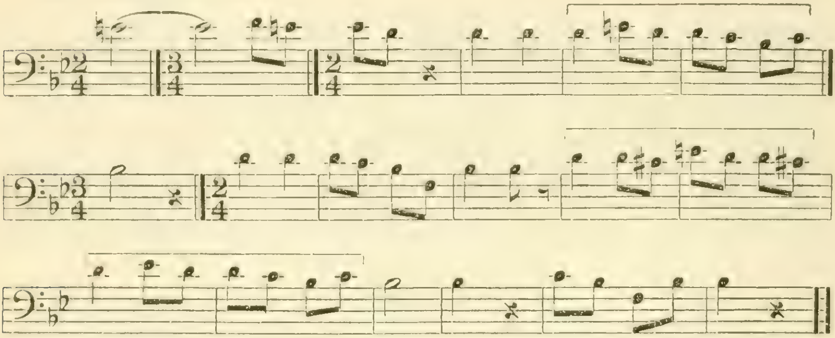
It is interesting to compare the old Klokali songs with a song recorded by Charlie Swan which, he said, is a "new sort of Klokali song." It was sung when all were assembled and ready to enter the building. Probably this is associated with the form of the dance which was said to be for pleasure and to continue only one day.

Makah (Catalog No. 1419)

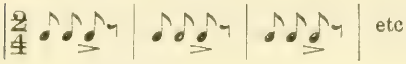
No. 48. Modern Klokali Song

Recorded by Charles Swan

Voice ♩= 120
Drum ♩= 120
See drum-rhythm below



Drum-rhythm



Analysis.—This song is classified in B flat major because of the emphasis on B flat and D, and the presence of F. The structure of the melody consists of short phrases, each complete in itself, and the feeling of the melody is for intervals rather than for a keynote. The drum was synchronous with the voice in the double measures but is accented on the second instead of the first count, producing a peculiar effect. The adaptation of the drum to the triple measures was not clear enough to transcribe. Half the intervals are whole tones. The several renditions show slight changes to conform with words but contain no important differences in the principal measures.

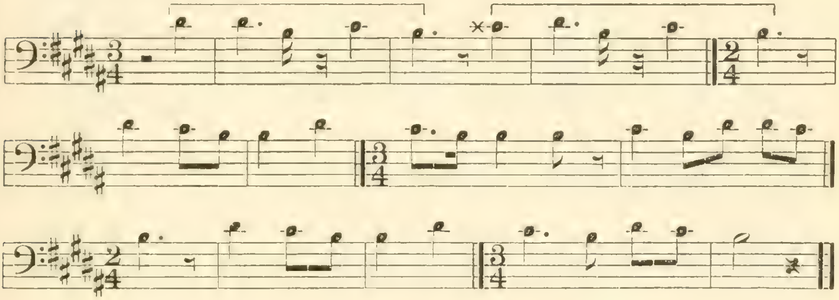
An interesting dance connected with the Klokali was danced by Charles Swan on Makah Day, 1926, and witnessed by the writer. The costume consisted of a decorated cotton robe, or blanket, and a headdress of eagle feathers and eagle down, the feathers being almost entirely white. The dancer carried a stick about 18 inches long firmly between his hands and moved around the four sides of the platform with fluttering steps, the blanket waving freely around him. At the end of the platform he danced in a squatting position (pl. 23, *a*), holding the stick extended before him, and leaped from this position with almost incredible agility, hopping forward.

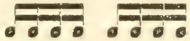
Makah (Catalog No. 1416)

No. 49. Wand Dance Song

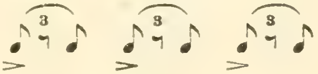
Recorded by CHARLES SWAN

VOICE ♩ = 92
DRUM ♩ = 92
See drum-rhythms below



Drum-rhythm in first rendition 

Tempo of voice and drum in second rendition ♩ = 60

Drum-rhythm in second rendition 

Analysis.—Four renditions of this song were recorded, constituting two pairs. In the first rendition of each pair the drumming was rapid and in the second it was slow, as indicated in the transcription. These correspond with the two portions or phases of the dance. The melody is in moderate tempo and particularly smooth and sustained. Attention is directed to a comparison between the seventh and next to the last measure, the latter carrying the rhythm forward to the close of the song. The melody contains one semitone, eight major thirds, and one augmented second, the remaining intervals consisting of 18 whole tones.

DANCES REPRESENTING BIRDS AND ANIMALS

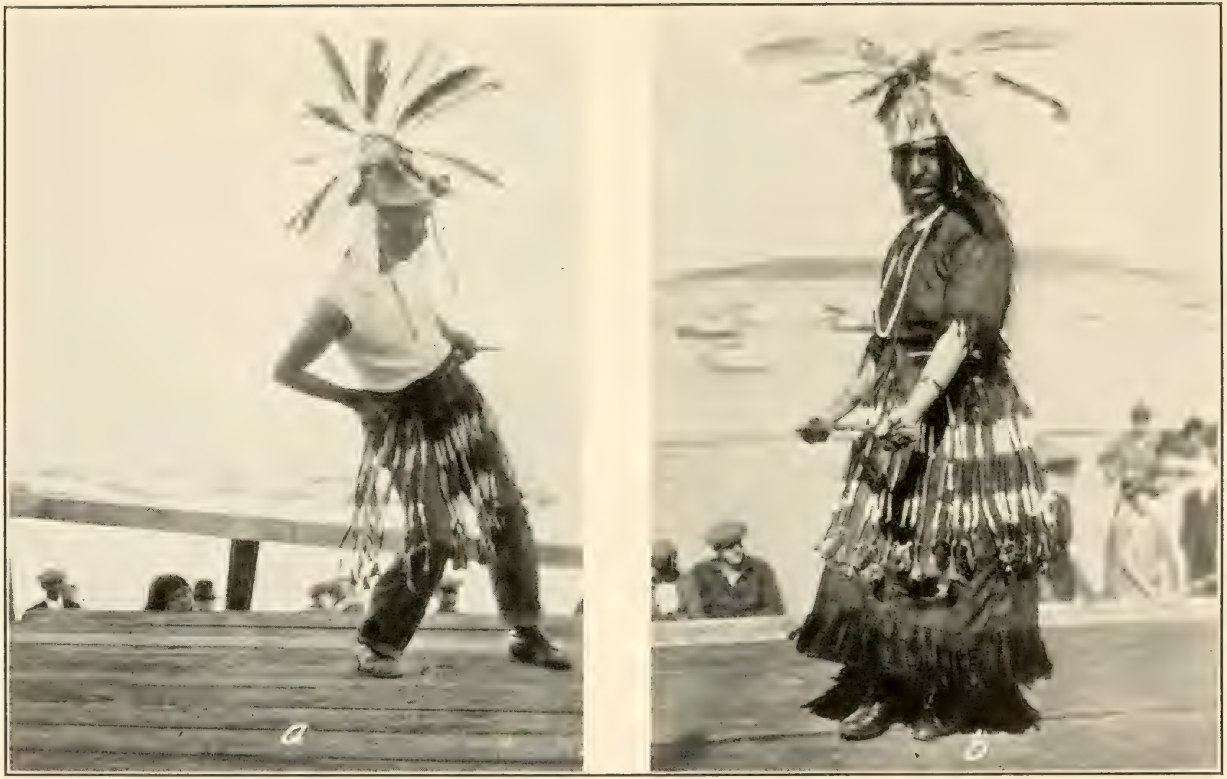
On the fifth evening of the Klokali, after the lightning dance, there were dances in which members of the Klokali imitated the actions of birds and animals. As already stated, a person might join the Klokali every year and thus he would be eligible to take part in these dances annually. The Makah believe that human beings were changed into animals at a remote time in the past and that the peculiar actions of birds and animals are retained from their human ancestors. Thus the Klokali dancers were understood to be representing the human ancestors of animals, not the creatures seen in everyday life.

All those who had joined the Klokali had their faces painted black for these dances and it was hard to tell them apart. All who desired to join in the dances came into the middle of a circle and the leader asked them, one at a time, what bird or animal they wished to represent. If children were among the number, their parents answered for them. If an infant had been taken into the Klokali, he would, of course, have a substitute do the dancing for him. The substitute would be well paid, and all those who sang or pounded with sticks during the songs of the representation would be well paid according to their social position. Each dancer would select his assistants and the more elaborate his performance the greater honor he would receive. The songs of these dances (tsi′ka) were sung by women, so Young Doctor did not know them. The songs here presented were recorded by Mrs. Irving.

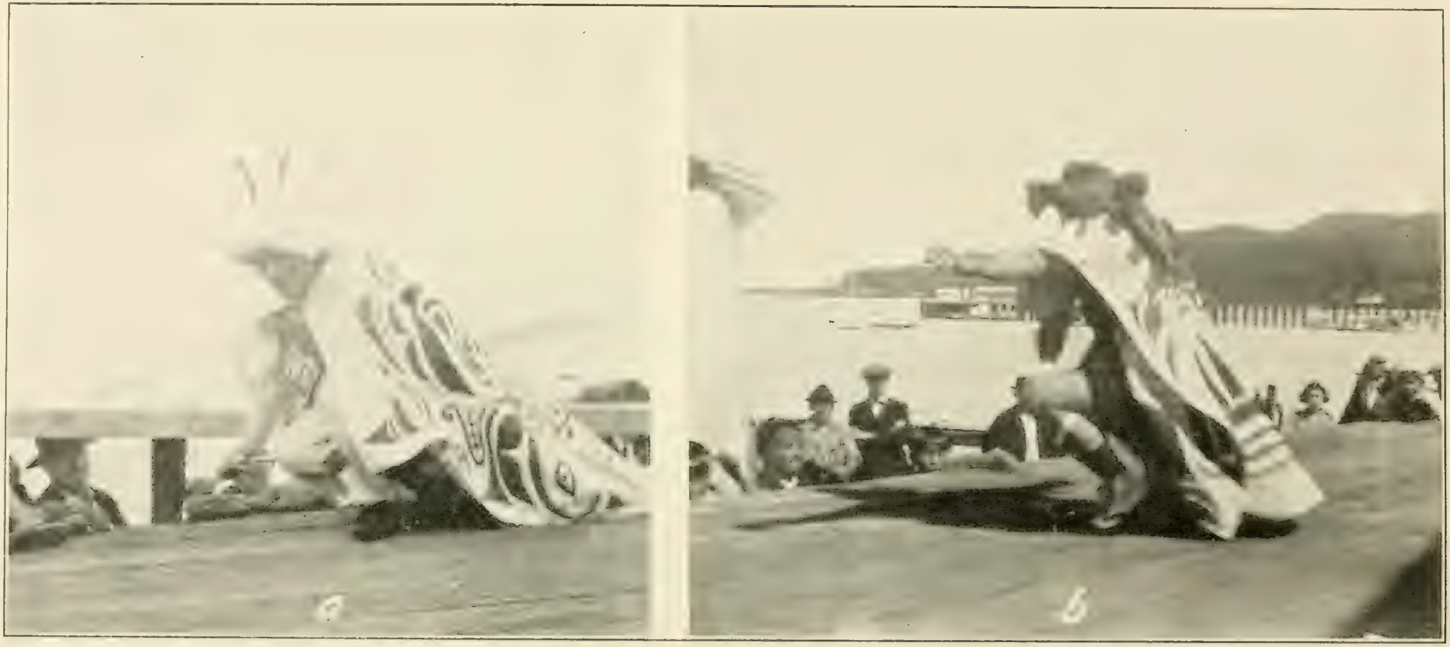
The dances were given in the order of the member's social standing. An announcer gave out the name of the person and stated what animal he would impersonate. A majority of the impersonations had special songs but a few had no songs connected with them. Various sorts of wooden headdresses ("masks") and costumes were worn by the dancers, the purpose of these and of the pageantry being to identify the bird or animal. Almost all these dances were given on the beach and the waves often formed part of the little pageant.

A wide variety of birds and animals were imitated in these dances. The parents of a 7- or 8-year-old boy would probably choose that he represent a snipe. The little boy would dance, but boys 14 or 15 years old would have the responsibility and do most of the dancing. These assistants were paid by the boy's father. Each wore on his head a band of pounded cedar bark with a sharp stick projecting in front, like the bill of the bird. They wore white blankets with black markings and danced along the beach, dancing out when the tide went out and running along with the breakers, imitating the actions of snipe.

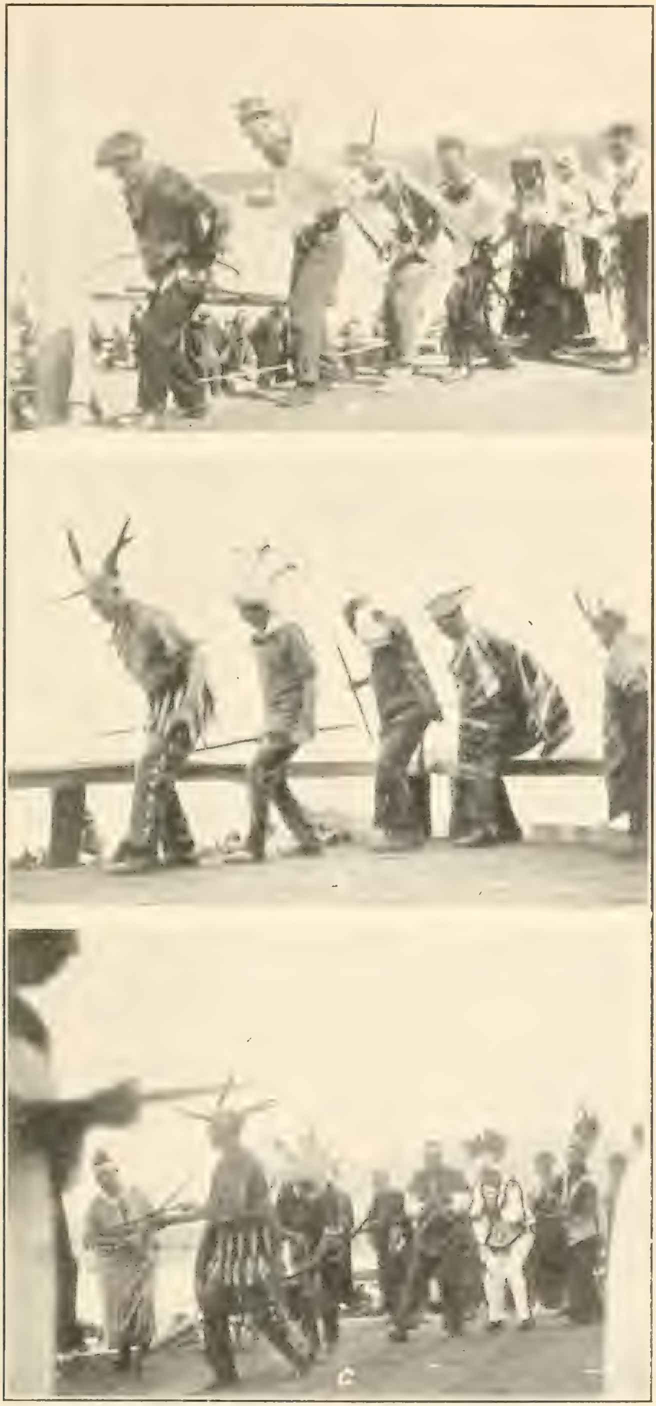
The dance representing the dog was said to be "very pretty." The costume consisted of a red blanket with a black blanket worn over it; the headdress was like that of the elk (see p. 128), and the dancer



a, Male elk dancer. *b*, Female elk dancer



a, Wand dance. *b*, Whirling dance.



a, Pintlachatl dance. *b*, *c*, Bow and arrow dance.

carried a shining long knife in each hand. As an example of representation, it was said that a dancer impersonating a raccoon wore a long tail and gave a grunting sound to indicate pleasure when he saw some edible roots. The raven was also represented in these dances.

The impersonations might take place in any desired order, but the impersonations of the wolf and the male elk were always given toward evening. Among the most picturesque was that representing the wild white geese. All the impersonation songs were recorded by Mrs. Helen Irving, whose Makah name is Iasako, meaning "stepping on a whale." (Cf. p. 52.) This name was hereditary in her family before her grandmother's time, and all her songs were said to be "genuine Makah."

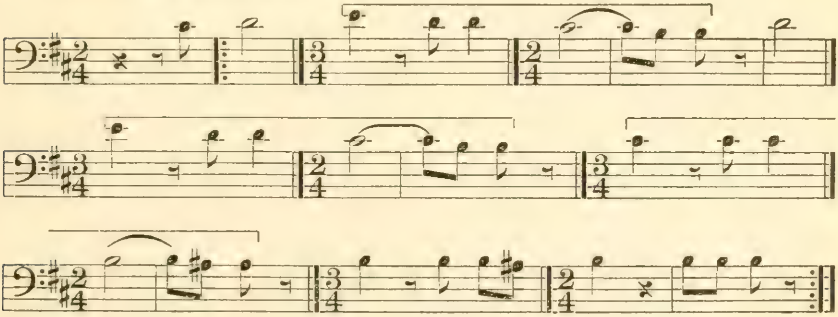
The dancers who represented the wild white geese wore white blankets with one side fastened around the neck, allowing the blanket to fall like a long cape. In dancing, the arms were moved like wings, holding the blanket as shown in plate 20, *e*, *f*. On their heads they wore cedar-bark bands with a wooden projection to resemble the bird's bill. They danced on the beach, not in unison but each with a different motion, and with sounds like the honking of geese. After "sweeping around" they squatted on the sand in a circle. The leader rose slowly, with a honking sound, and all rose, singing this song. They imitated the action of soaring and pretended to fly away. Their song contains the word "koka′p," which means "wild white geese," but the meaning of the other words is not known at the present time.

Makah (Catalog No. 1395)

No. 50. Song With Impersonation of the Wild White Geese

Recorded by HELEN IRVING

VOICE ♩ = 108
DRUM ♩ = 112
Drum-rhythm similar to No. 10



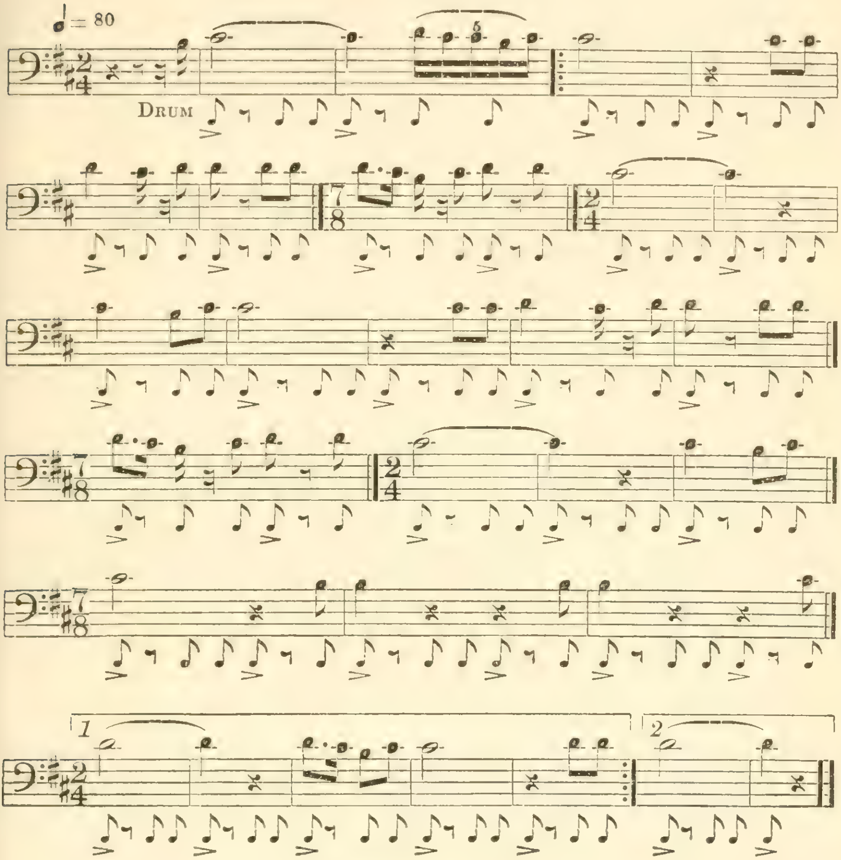
Analysis.—The six renditions of this song differed only in that three renditions contained D in place of the rest in the first two occurrences of the rhythmic unit. The drum was slightly faster than the voice in all the renditions. Attention is directed to the last three measures, this phrase differing slightly from the rhythmic unit. The melodic material of this song consists of the keynote with its second, minor third, fourth, and sharped seventh. The only interval larger than a whole tone is the ascending minor third, which occurs once.

Those who represented the deer carried nothing in their hands and wore nothing that was associated with the deer. Their costume consisted of a blanket passed under the right arm and pinned together on the left shoulder. It was held at the waist by a belt of some bulky material, tied in the back. Some wore a headdress of "wampum beads" and others of cedar bark, but all had white shells above the forehead and a strip of cloth decorated with shells down the back. The dancers stood in a semicircle, and at the end were men with drums. Within the semicircle stood a man with a feather who acted as "timekeeper" for the performance and directed the singing. The dancers "danced standing still" and the motion consisted of slightly bending the knees, the dancer turning from side to side as the knees were bent. The hands were closed and the dance positions are shown in plate 20, *g*, *h*. The time of this song was said to be very difficult and the "dancers had to practice a long time to get it right." In later times this song was sung when anyone who had impersonated the deer gave presents at a gathering.

Makah (Catalog No. 1397)

No. 51. Song With Impersonation of the Deer (a)

Recorded by HELEN IRVING



TRANSLATION

My hands are my feathers.

Analysis.—The phonograph cylinder contains two renditions of this song as transcribed, the only difference being that, in the second rendition, the ascending progression at the close is delayed one measure, the drum being continuous during the intervening time. The time unit of voice and drum is the same. The rhythm of the drum was steadily maintained except in the 7–8 measure, the adaptation of the drum in that measure being shown in the transcription. The melody contains only three tones, is classified with B as its keynote, and contains no rhythmic unit. The progressions consist of five whole tones in ascending and four in descending order, and the same number of semitones. Thus the song contains 10 ascending and 8 descending progressions.

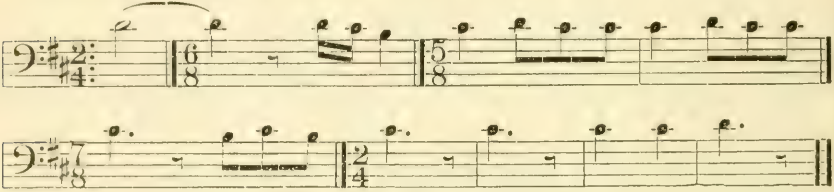
The dancers with the next song wore a cedar band around the head with four prongs of cedar bark to represent the horns of the deer. They carried arrows in one hand and a bow in the other. They said "*Whoo-whoo*," then turned the upper part of the body slowly and repeated "*Whoo-whoo*." The upper part of the body was swayed in the dance.

Makah (Catalog No. 1398)

No. 52. Song With Impersonation of the Deer (b)

Recorded by Helen Irving

Voice 𝅗𝅥 = 80
Drum 𝅗𝅥 = 80
Drum-rhythm similar to No. 13



TRANSLATION

Representing a deer,
Representing a blackfish.

Analysis.—This song resembles the preceding in its tone material but is shorter and much simpler in rhythm. Five renditions were recorded with a break in the time after the third rendition. No important differences in the renditions were noted except that the singer had difficulty in maintaining the intonation in the last part of the performance. The tone transcribed as B flat was sung more nearly B natural in the 7–8 measures of the later renditions. The intervals consist of three whole tones and three semitones in both ascending and descending progression.

The singer who recorded the next song said her father dreamed that a bullhead was swimming toward him. This was the song of his dream and he used it in the representation dances of the Klokali. The motion of the dance was like that of small fish swimming, and the singer said "it looked very nice when several people danced it."

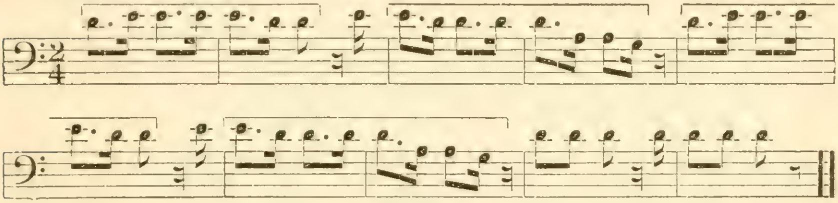
She never knew what the words meant and it is probable they were in a "dream language." At the present time she sings the song at social gatherings. The drum and striking sticks are silent during the opening measures.

Makah (Catalog No. 1403)

No. 53. Song With Impersonation of a Little Fish

Recorded by HELEN IRVING

VOICE ♩ = 72
DRUM ♩ = 72
Drum-rhythm similar to No. 13
Irregular in tonality

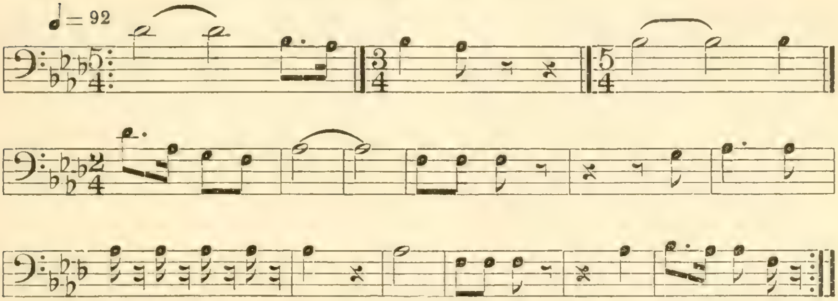


Analysis.—This melody consists of repetitions of two whole-tone intervals, that between D and E and that between G and A. The song is classified as irregular in tonality. Attention is directed to the close of the song, which consists of repetitions of a high tone in a slower tempo than the preceding portion of the song.

Makah (Catalog No. 1339)

No. 54. Song With Impersonation of a Raven

Recorded by YOUNG DOCTOR



Analysis.—This is one of the most pleasing melodies recorded among the Makah. It contains the prolonged tones found in no other tribe under analysis, also the short, exclamatory tones characteristic of the Makah. The mingling of motion and repose may suggest the ocean, on which so much of the life of these people was spent. The melody has a compass of only six tones but the intervals are such as to give the effect of a much wider scope. Only one interval larger than a minor third occurs in the song, which progresses chiefly by whole tones.

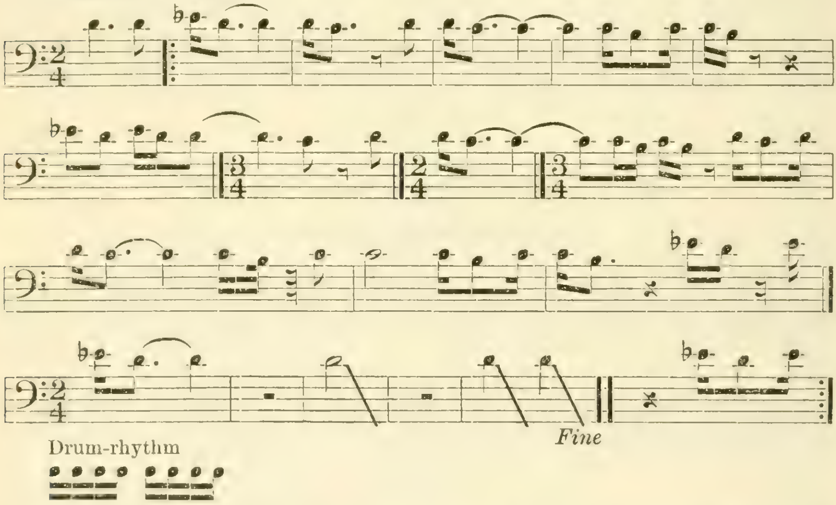
The dance representing the wolves, as stated, was given toward evening. The dancers who represented wolves wore bear hides and entered on all fours. Imitations of the wolf are part of the dance and the words are supposed to be in a "wolf language" which cannot be understood by human beings.

Makah (Catalog No. 1396)

No. 55. Song With Impersonation of Wolves

Recorded by Helen Irving

Voice 𝅗𝅥 = 66
Drum ♩ = 66
See drum-rhythm below
Irregular in tonality



Analysis.—This song is characterized by an accented sixteenth note but has no unit of rhythm. It is irregular in tonality, the melodic material consisting of B, C, D, and E flat. Nineteen of the 32 intervals are semitones and 10 are whole tones, the remaining progressions consisting of two fourths and one minor third. It will be noted that the drum has four beats to each quarter note of the melody. Two renditions were recorded, the drum being continuous and unvarying in time. Howls in imitation of the wolf were given between the renditions. These can not be transcribed but their duration and upper tones are indicated. There was an upward sliding of the voice in attacking this tone, both upward and downward *glissando* being after the manner of a howl.

The dance representing the male elk was given just at dark on the beach. This dance was witnessed by the writer on Makah Day, 1926, and the information concerning its history was given by Albert Irving (pl. 3, *a*). The costume of the male elk dancer was like that of the female elk except for a mask and two streaks of black paint on his chest. He was disguised by a black mask of deer hide consisting of a wide band across the eyes and two bands that hung down each cheek. The material for the mask was prepared by soaking a strip of fresh deer hide in water until the hair began to fall off and then drying it so that it became tough and rigid. Black paint takes the place of this mask when the dance is given at the present time. An elk dancer at Makah Day, 1926, is shown in plate 22, *a*. Earlier in the dance he walked in a dainty manner, imitating the elk and holding the antlers in his hands. In the latter part of the dance he held the antlers at his waist and assumed a threatening attitude, as shown in the illustration. The antlers were frequently clashed together as the men danced. The informant said, "The elk dancer walks as the human being did before it was changed into an elk, and the elk still keeps that manner of walking. When the change had been made, a man sawed off the elk's horns and made a whale harpoon, and by means of this harpoon the tribe were fed all winter. Unless the human being had taken the form of an elk the people would not have had food. How thankful I am that a human being took the form of an elk, as by its horns I still have food all winter and whale hide to sell and buy groceries."

In the old days as many as 80 men danced in the elk dance. There was no song with the elk dance, the only accompaniment being the pounding with sticks and the rattle of the deer hoofs carried by the dancers on wrists and ankles. A characteristic of this dance was that if anyone spoke the word meaning elk the dancer flew into a rage, attacked with the antlers he carried, and often destroyed much property. Mr. Irving said he did not know whether it was with power derived from the costume but the elk dancers sometimes became so violent that it was necessary to catch them and tie them up with ropes. The people had to be very careful not to speak this word, as so much property might be destroyed, but sometimes a person said it just to test the dancers. He had to be watchful, however, that others did not know that he was the guilty man.

After the dance of the male elk was concluded the people went into a building and those who had contributed to the success of the impersonations were paid. The dances of the thunderbird and female elk were the most costly to give and only persons of great wealth could give these impersonations.

Young Doctor stated that sometimes, after the fourth day of the Klokali, an elk performance more extended than the dance already described was given. This continued four evenings and began on the night of the fourth day of the Klokali. Several men without special costume or decoration went up and down the village in the manner of "follow the leader," each stepping in the footsteps of the preceding. The next time they went around the village each wore a headdress with four points of pounded cedar bark and carried elk horns. The next time they had headdresses without prongs but having in front a long, pointed projection of cedar bark and their faces were painted with two black streaks extending down the forehead and cheeks. They went into the houses of people who did not take part and listened to hear what was said. The people were afraid to talk and kept still when the dancers came around. This was repeated four evenings. Then the people gathered to hear what the dancers would report. If anyone at that time mentioned deer horns or horse clamshells the dancers "went on a rampage." Young Doctor said he remembered one of these affairs at the old village, about 50 men taking part in it. In front of the houses was a long thick board that the men used as a lounging place. One dancer drove the horns that he carried into that board so firmly that no one could pull them out and they remained there a long time. A great deal of property was destroyed at that Klokali.

ANNUAL CELEBRATION AT NEAH BAY

The Makah Indians of Neah Bay hold an annual celebration in commemoration of the visit of the Wanamaker Expedition. This celebration is known as Makah Day, is held on the 26th of August, and is characterized by the giving of old, important dances by expert dancers. The writer witnessed the celebration and also the rehearsals for the event in 1926. No publicity was given the celebration, visitors from a distance (except Indians) were not desired, and very few white people attended except those connected with the agency and village. The purpose of the dancing was to instruct the younger people in the traditions and old customs of the tribe. Certain of the dances were dramatic in character, depicting old traditions (as that of the whaler), while others were closely connected with beliefs that are no longer held by the Makah and Clayoquot. Among the interesting dances were those of the Homatsa, received by the Makah from Indians living on Vancouver Island. The songs of a majority of the dances given on Makah Day were recorded by those taking part in the celebration. The Indians objected to the taking of photographs by others than members of the tribe. Accordingly the writer lent her camera to a Makah, who took the pictures presented as plates 19, *a*; 22, *b*; 23, *a*, *b*; and 24, *a*, *b*, *c*.

The essentially native character of these songs and dances was more evident in the rehearsals than at the celebration. There was a wild freedom in the rehearsals that was somewhat obscured by the formality of the celebration and the wearing of unfamiliar clothing in the form of costumes. The writer and her sister were the only white persons who attended the rehearsals.

The preparations for the celebration began about 10 days before the event, with rehearsals of the songs by small groups of singers, gathered in the houses. The first public rehearsal of singers and dancers in the "hall" was preceded by a procession of three men with drums, one wearing a feather headdress. They walked slowly from Irving's house to the hall, singing what was said to be a love song and which had the character of wild longing that pervades the love songs of all tribes. The effect was simple and dramatic, as they came through the dusk with the dark waters of the bay as a background.

The village hall, in which the public rehearsals were held, had a wide platform across one end. Some of the men sat on this platform and some on benches in front of it, while the spectators sat on benches around the side of the room, many keeping time to the songs by striking together of short sticks. A few elderly women sat on the side seats near the platform. Two or three "danced in their places" during the songs, holding their hands in the position shown in plate 20, *a*, *b*, *c*, which is that assumed during "honor songs." Some of these women offered suggestions as the dancers rehearsed their parts, and their suggestions were received with favor. The only semblance of a costume worn at the rehearsal was a blanket, about 18 inches of which was folded downward along one side. The folded edge was pinned rather tightly around the neck and the blanket hung like an ample cape or cloak. This was swayed and swung by the dancer, the heavy cloth being manipulated with ease and grace. One of the first dances was a whirling dance in which the dancer whirled round and round, then stooped with head forward and arms extended, the blanket in billows around him (pl. 23, *b*). The man who danced the thunderbird dance wore such a blanket cape, extending his arms in the curve assumed in the whale dance, the blanket falling from his extended arms.

The singers at rehearsals numbered usually 14 men, somewhat past middle life, most of whom had been whalers. They were men with fine physique, clear eyes, and impressive presence. Some beat upon hand drums. Seven held spears with hemlock branches tied below the spearheads and in certain songs they held the spears upright and struck the ends on the floor in time to the song. Four men beat upon drums and the rest of the singers, as well as many women among the spectators, kept time by the striking together of sticks. The men sang with great volume of tone. These songs were slow in tempo and the steady pounding of the heavy spears gave a deep, reverberating accent, the drums were higher and the sound of the sticks still higher, each having its own quality of tone and the various sounds uniting to form an effective whole. A few songs were sung by the two or three women near the platform, singing in parallel fourths. This singing was also given by the Quileute on Makah Day, but the present writer does not regard this as a native custom.

In one of the dances, at rehearsal, a woman had a shawl wrapped around her like a skirt, and held a spear horizontally in her hands, with arms dropped in front of her. She shifted her weight from one foot to the other and at a signal, laid the spear on the ground and stood behind it, dancing where she stood with a motion of the arms from side to side, after which she took up the spear. This was not explained at the time nor given at Makah Day but is an example of the type of dancing. A favorite custom of the men was to dance with hands clenched, the fists being on a level with the elbows.

In certain songs the women and some of the men clapped their hands, the palms and fingers laid exactly upon one another, while in other songs the hands were clapped crosswise. The former manner of handclapping was used in the gift dance, with which the rehearsals closed.

The plan of the celebration may briefly be described as a representation of the arrival and entertainment of a visiting tribe or band in the old days. This included the welcome, the dancing by the Makah and their guests, and a feast. The program advertised was as follows: Flag raising, canoe songs, and horse parade, brown bear dance (no songs), whaler representation, war dance, wolf dance, hunter's dance, elk dance (no songs), wand dance, spearman's dance, Klokali, Makah Homatsa, changeable mask dance, nest of the thunderbird (no songs), thunderbird dance, and Cowichin. Several of these are described and their songs presented, these including the thunderbird dances, wand dance, and Klokali. The identity of the war and wolf dances is not clear; also the hunter's and roamer's dances. The wand dance (pl. 23, *a*) is described, with its song (No. 49). The dance songs here presented are those of the spearman's dance, the Homatsa, Klĭkĭtat, and changeable mask, together with a description of the whale enactment, its legend and a song connected with the legend. Indian visitors to the number of at least 100 came from Vancouver Island and from coast villages for the event and were entertained by the Makah in their homes.

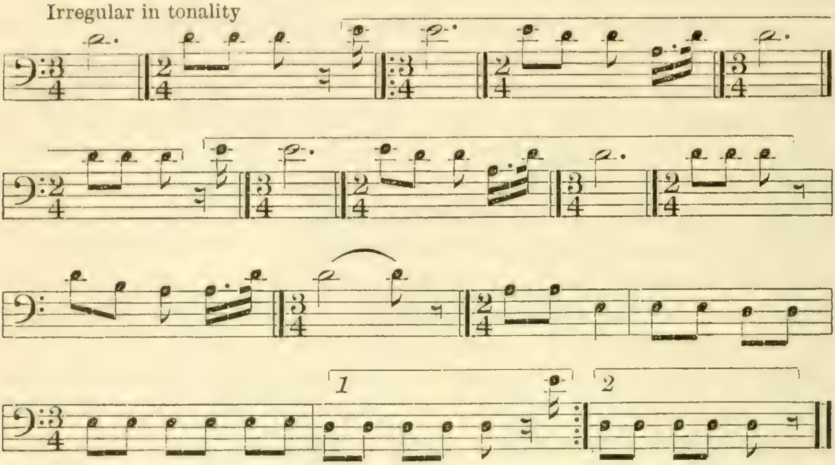
The celebration opened with the raising of the flag at half past 9, this being the flag presented to the Makah by the Wanamaker Expedition and highly prized by the Indians. Addresses were made by leading members of the tribe. At half past 10 a procession of men and women on horseback moved from Neah Bay village up the shore. The water of the bay was calm and the tide was ebbing as they took their way on the hard, smooth sand below the narrow sidewalk that extends the length of the village. The procession consisted of about 20 men and women, the first man wearing a red blanket and having a quiver on his back. Some of the other riders wore red blankets and one had a robe of bearskin. One of the women wore a red and green handkerchief around her head but there was no attempt at costume. This simplicity was maintained throughout the celebration, adding greatly to its artistic effect. As the procession advanced the riders sang the following song, the leader of the procession pounding on a hand drum. The informant was uncertain whether this was a Makah song or obtained from some other tribe.

Tribe not designated (Catalog No. 1499)

No. 56. Song of the Horsemen

Recorded by CHARLES SWAN

VOICE ♩ = 104
DRUM ♩ = 104
Drum-rhythm similar to No. 13
Irregular in tonality



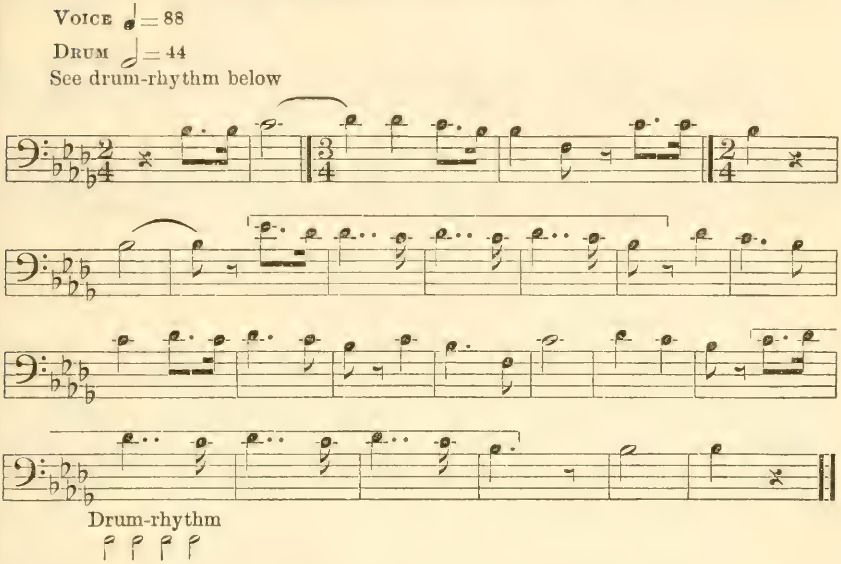
Analysis.—In this song we have a typical example of a melody which has the fourth as a prominent interval and is irregular in tonality. Songs classified as irregular in tonality are either songs with an interval formation or songs in which the tone material is that of our system but having the tones in a sequence that does not suggest a keynote. The present song belongs to the first of these groups. The tone material consists of D, E, A, and B, with frequent occurrences of the fourth between A and D and between E and A. These occur in descending progression and consecutive order in two measures, midway through the song. The rhythmic formation is also interesting, the rhythmic unit being long and followed by a repetition of its principal phrase cut short by a rest. The melody then descends to the lowest tone of its compass, and the song closes in a monotonous rhythm. The phonograph cylinder contains one complete rendition and three renditions of the repeated portion. The drum is in eighth notes, usually unaccented, but in the latter portion of the performance slightly accented on the first of each group of two, coinciding with the accent of the voice.

The "canoe songs" inherited in families were sung at this time, because in the old days they would have been sung while in the canoes when going to invite another tribe to a feast. The three following canoe songs belong to Young Doctor and were sung at this time. The words are not in the Makah language and the meaning is not known.

Makah (Catalog No. 1413)

No. 57. Young Doctor's Canoe Song (a)

Recorded by CHARLES SWAN



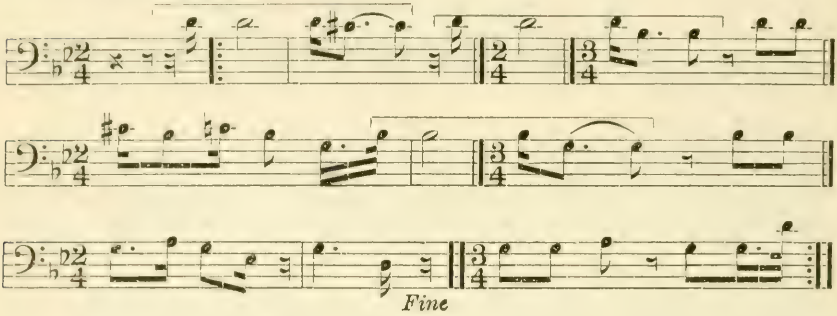
Analysis.—Three renditions of this song were recorded, the drum being continued steadily for several measures between the renditions. The beat of the drum is only on the first count of the measure, which is very unusual in recorded songs. Attention is directed to the first and second measures after the first rhythmic unit. These were sung with no accent on the second measure and a slight *rubato* producing an effect of elusiveness or freedom, contrasting with the uniform measure-divisions of the rhythmic unit. About half the intervals are semitones, numbering 18, while the whole tones number 15 and other intervals comprise 6 of the progressions. This is a particularly interesting example of a song to be sung on the water.

Makah (Catalog No. 1414)

No. 58. Young Doctor's Canoe Song (b)

Recorded by CHARLES SWAN

VOICE ♩ = 50
DRUM ♩ = 50
Drum-rhythm similar to No. 10



Analysis.—Attention is directed to a comparison between this and the song next following. There is a strong resemblance, yet each is distinct, and was sung several times in a manner that showed no uncertainty. The phrases are longer in this than in the next song but have the same characteristics. The augmented second, appearing in this song, has been noted rarely in Indian songs. Major thirds, minor thirds, and whole tones are about equal in number and the song contains three occurrences of a semitone.

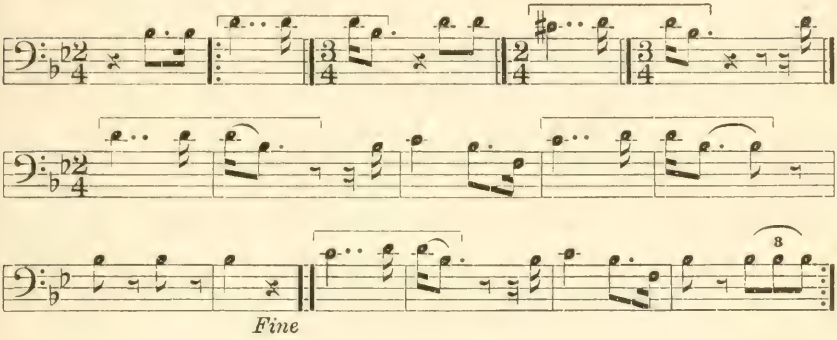
In the next song the canoe is referred to as an animal, the first word being commonly used in referring to a wolf. (Cf. Young Doctor's dream, p. 253, in which a canoe was seen as an animal.)

Makah (Catalog No. 1415)

No. 59. Young Doctor's Canoe Song (c)

Recorded by CHARLES SWAN

VOICE ♩ = 54
DRUM ♩ = 54
Drum-rhythm similar to No. 10



TRANSLATION

On all fours on the water is my craft,
Flashing light is my craft.

Analysis.—The rhythm of this song is suggestive of the motion of a canoe over the waves. The tempo is deliberate, like the long roll of the ocean, and the phrases are short, ending with a descending progression. The accidental was clearly given in all the renditions. Ascending and descending intervals are equal in number and the major third constitutes one-half the progressions, which is an unusually large proportion of this interval.

Later in the celebration a woman began her own canoe song, inherited in her family for many generations, and others joined in the singing. She held up her hand as she would have held an heirloom at a potlatch, when singing a family song. The heirloom would have been an article inherited from the original owner of the song (see p. 34).

The "hall" is located about midway the length of the village and in front of it, against the wall of the building, was a large painting on cloth (pl. 19, *a*). Here was the platform from which the morning address would be delivered and where the dances would later be given. A group of people was on this platform and sang as the procession approached and passed, a majority of the women holding their striking sticks upright, one in each hand, while a few struck them together. Two or three men pounded on drums. They continued singing and the group of horsemen could be seen far up the beach, their red blankets bright against the sand, while above them towered the pines and beyond to the right was the blue line of the Pacific Ocean beyond Cape Flattery. They were not far from the place where, long ago, the heads of enemies were laid a few days awaiting the victory dance.

There was a pause of perhaps half an hour. At length a decorated canoe was seen approaching from the east. The horsemen returned from the west and prepared to welcome their guests. The canoe used for this purpose in 1924 was an old dugout with a false, gaily decorated prow (pl. 19, *b*), as used in old times, but the boat used in 1926 showed the change from the native art to a crude realism. It was a scow, propelled by a launch that brought the mail, and on its prow was an enormous representation of the thunderbird made of white cotton cloth mounted on a frame of curved sticks. It stood at least 6 feet high, was adorned with red and blue streamers, and its wings were absurdly worked by means of strings. The songs of the visitors, however, were old songs and they danced in the old manner, on the scow, with an accompaniment of beating sticks. Meantime the people on the platform were also singing and the horsemen took their positions beside the water. First the representation of the thunderbird was brought ashore, its nodding white cotton head crowned with white eagle feathers. The men and women disembarked from the boat and, led by a man with a drum, took their way up the shore to the platform, a distance of perhaps 80 feet when the tide was out. The women danced with a graceful waving of arms, some of the men held paddles aloft, and others carried spears decorated with hemlock boughs.

In one of the first dances a representation was given of a legend concerning the man who carried dead bodies on his back in his desire to be a successful whaler. The bodies were represented by a mass of green boughs (see p. 49). The man who gave the "whirling dance" wore a headdress of twisted cedar bark with bunches at the four corners. He also wore a nose labret of silver. This dance was given in a particularly effective manner in 1924 by a man from Vancouver Island (pl. 23, *b*). It is said the "whirlwind spirit" has power over fire, wind, and water.

The dance helmets and a portion of the painted robes worn on Makah Day were the work of Jim Hunter (pl. 4, *a*), the son of a chief at Clayoquot Sound who is shown wearing a robe painted with the heraldic design of his family. The dance helmets were of many patterns, including representations of the wolf and various birds. In his workshop were seen two or three elaborate masks covering the face and having the lower jaw moved by means of strings. Charles Swan wore a dance helmet representing a raven and a painted robe (pl. 4, *b*). He is also shown wearing the cedar-bark crown and neck ring of a Homatsa dancer (pl. 4, *c*). The songs were accompanied by beating on hand drums.

It is not the intention to describe in detail the dances witnessed on this occasion. All the paraphernalia was simple and the dancers were limited to those who knew the steps. The more difficult dances were given by three or four, or perhaps ten, persons, while the number was considerably increased in the easy dances.

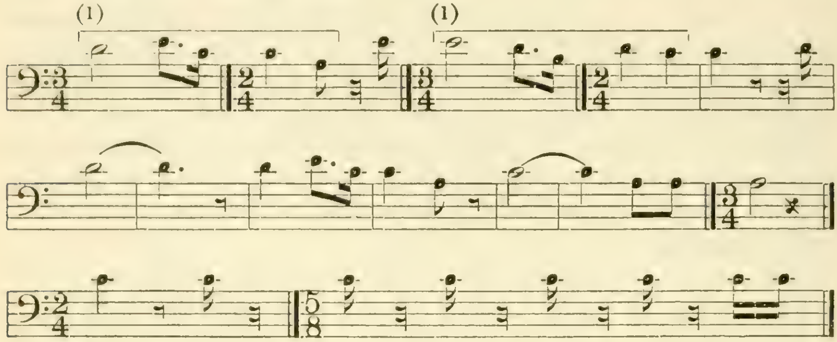
During the spearman's dance the following song was sung and spears decorated with hemlock boughs were carried by the dancers. The words were said to "have a foreign sound" but were not in any known language.

Tribe not designated (Catalog No. 1497)

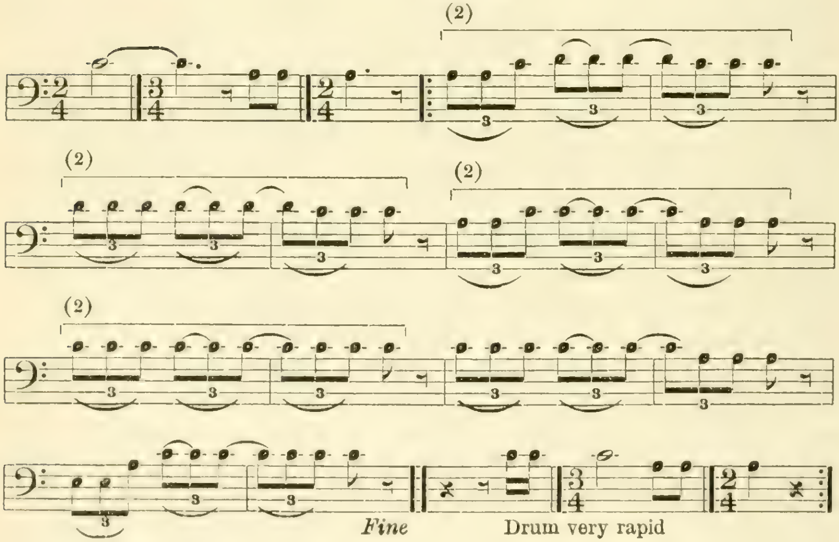
No. 60. Song With Spearman's Dance

Recorded by CHARLES SWAN

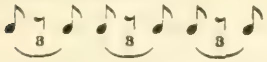
VOICE 𝅗𝅥 = 76
DRUM ♩ = 76
Drum-rhythm similar to No. 55



VOICE 𝅗𝅥 = 63
DRUM ♩ = 63
(See below)



Drum-rhythm



Analysis.—This elaborate song consists of two parts with different tempo, rhythmic unit, and drumbeat. In the first part the drumbeat is practically a tremolo, while in the second part it is in triplets with the second beat omitted and the first strongly accented. The singer called attention to the pauses and drumbeats in this song, saying they were correctly given. The song has a compass of only five tones except for one low tone (E) near the close. The prolonged tones are the chief interest in the first portion, while the triplet division gives a steadiness and dignity to the latter portion of the song. The intervals are about equally divided between ascending and descending progressions, and about one-half are minor thirds.

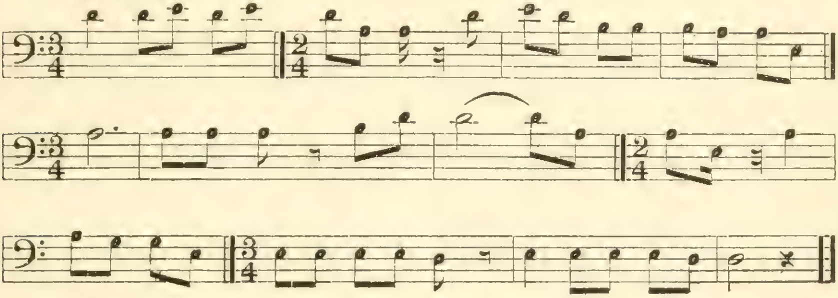
Guns were carried in the Klikitat dance and the following song was sung:

Makah (Catalog No. 1418)

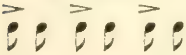
No. 61. Klikitat Dance Song

Recorded by Charles Swan

Voice ♩ = 92
Drum ♩ = 92
See drum-rhythm below
Irregular in tonality



Drum-rhythm



Analysis.—In tone-material this song consists of three pairs of tones which are a whole tone apart. The tones, in ascending progression, are D–E and A–B, the song closing on the descending tones E–D. The song contains 22 intervals, 12 of which are whole tones and 7 are fourths. Attention is directed to the two consecutive fourths in descending progression occurring about midway through the song. In structure this melody consists of two rhythmic periods of six measures each. These are clearly defined and different in rhythm. The triple measures at the close, with their simple progressions, give dignity to the melody.

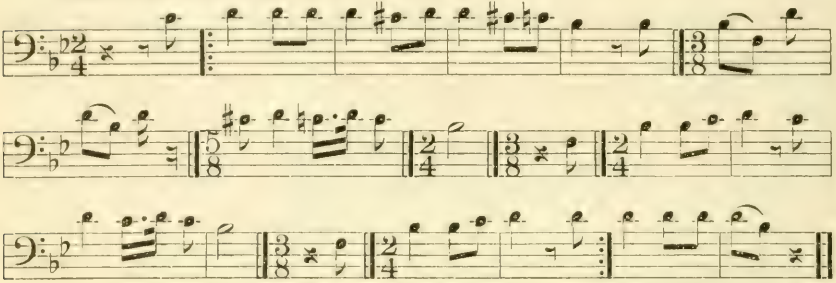
The "changeable mask" is a dance of the Kwakiutl but it was not adequately given at Neah Bay and no description of it was obtained.

Tribe not designated (Catalog No. 1498)

No. 62. Song With Changeable Mask Dance

Recorded by CHARLES SWAN

VOICE ♩ = 76
DRUM ♩ = 76
Drum-rhythm similar to No. 13



Analysis.—Three different rhythms occur in this melody, each comprising four measures. Each rhythm is interesting and this peculiarity suggests the "changeable mask" from which this dance derived its name. By a comparison of these rhythms it is seen that the third begins like the first, but this resemblance is cut short by a rest and the closing counts are like those of the second unit. After one rendition of the entire song the repeated portion was sung four times, the fourth rendition ending as transcribed, this ending being said to be correct. In all renditions the chromatic progressions in the third measure were sung with good intonation. The descending slurred notes in the 3–8 measure are unusual and were carefully sung with a short rest, as indicated before the measure in 5–8 time. The song contains 28 intervals, 13 of which are whole tones and 6 are semitones.

One of the most important dances was the Homatsa, a strange dance received from the Indians on Vancouver Island. Three songs of this dance were recorded, one being a Makah song and the others learned from the tribes living on Vancouver Island. This was said to be a "cannibal dance" and Charles Swan said, "there were two kinds of Homatsa, one higher up and more fierce than the other," but circumstances were not favorable for study of the subject. The beliefs of the Kwakiutl were learned at a subsequent time and may be briefly summarized as follows: The Homatsa were cannibal spirits and the Homatsa Society was composed of men who had come under the protection of one of these spirits. The first people did not have the Homatsa nor his dances. Instead they had the Hamshantes, who are now considered inferior to the Homatsa, acting as their servants. The Hamshante dances are mostly by women, and the differences between these and the Homatsa will be described. The Homatsa dance is part of the winter ceremonial, the first portion of which is secret and the latter portion is public. Wooden masks are worn by the assistants while the Homatsa himself (represented by the candidate for initiation) is in the secret room. The common decoration of the Homatsa's garments is associated with the killer whale, the thunderbird, and the sisichiu. The candidate for initiation goes into the woods, returns at the time of the ceremony, and appears before the assembly in the mouth of an enormous painting. He is supposed to crave human flesh and is restrained by a rope attached to his neck ring of cedar bark. "Emerging from the painting, he moves around the room in a squatting posture, his arms outstretched and eyes lifted as though looking for a corpse. His lips protrude and he trembles violently. His attendants surround him and two hold his neck ring that he may not attack the people. In this manner he encircles the room four times, occasionally putting his hands on his hips and jumping in long leaps. His costume consists of a bear-hide robe, twisted cedar-bark crown, and neck ring. These are flecked with eagle down and he has cedar-bark cords on his wrists and ankles." The crown and neck ring are shown in plate 4, *c*.

Initiates for the Hamshantes also went to the woods, and their costume, as well as the ceremony following their return, was the same as the Homatsa but the cries, dances, and masks were quite different. Their head rings were of flat cedar bark while those of the Homatsa were either twisted or plaited. The Hamshantes used a rattle made of rawhide, thin and somewhat oval in shape, with a smiling face painted on one side and a mournful face on the other.

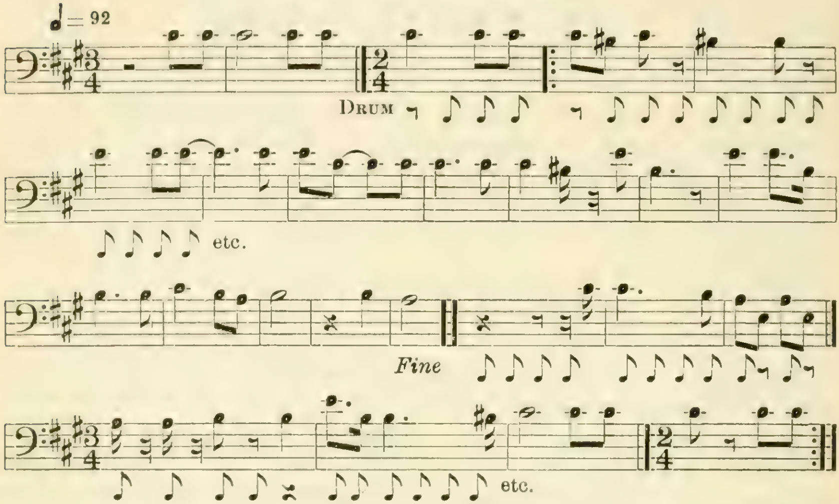
In the second Homatsa dance the initiate returned wearing a mask like the head of a bird, the lower beak of which was manipulated by strings. He then impersonated the slave of the great cannibal spirit and encircled the room four times, snapping at everyone. Helpers of the Homatsa sometimes painted the face with a great mouth or wore a mask representing a bear, and had a cedar cable around the neck.

"The Nutlmatl or 'fool dancers' are messengers and helpers of the Homatsa and punish those who break ceremonial laws. They attack people with stones and sticks; conceal their faces with masks and act in the manner of demented people. They wear neck rings with little bladders filled with blood which they prick, pretending to stab themselves." Various details of the above description were seen on Makah Day, but the representation was not given as a whole.

Makah (Catalog No. 1417)

No. 63. Makah Homatsa Song

Recorded by CHARLES SWAN

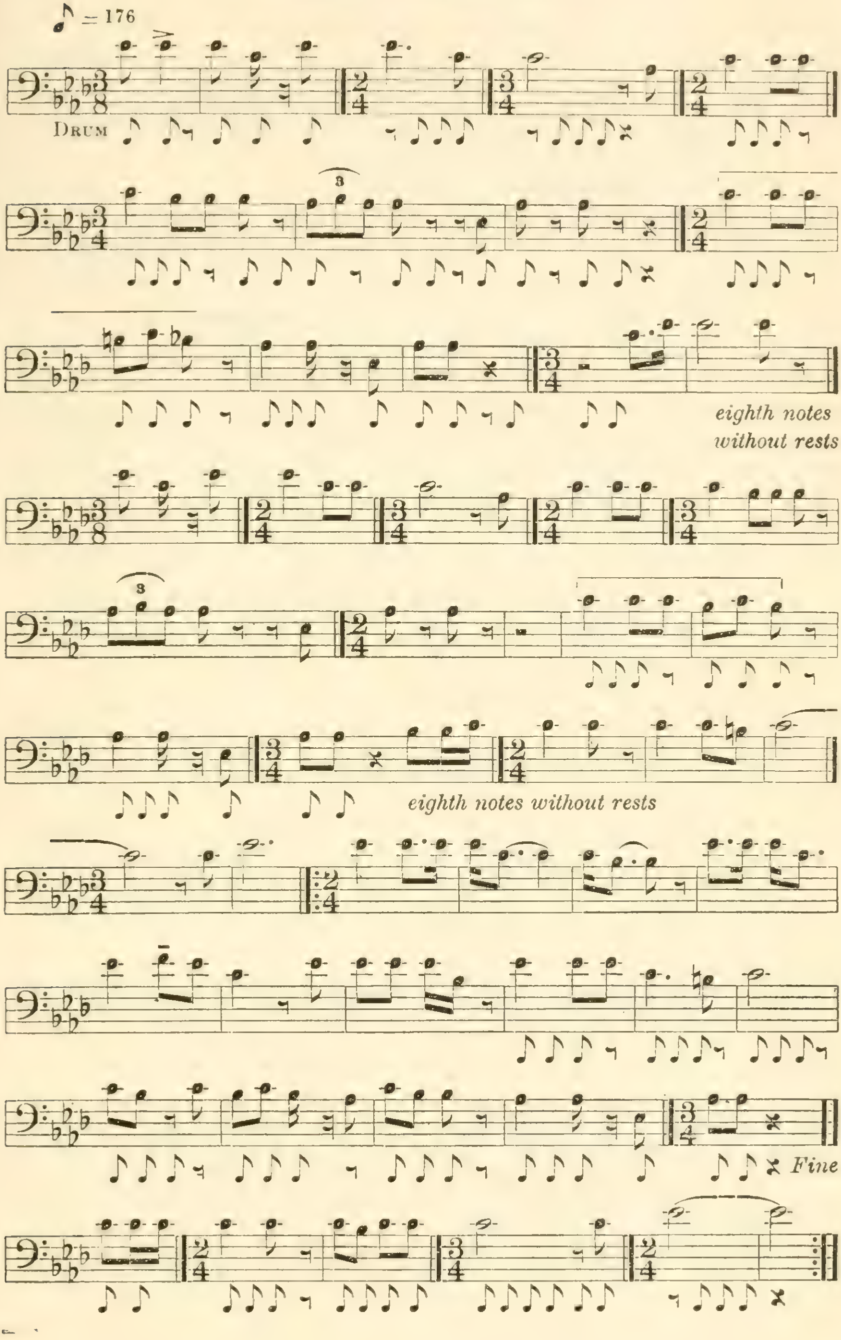


Analysis.—A peculiarity of this song is the omission of the drumbeat with the first count of each measure and the irregular beat on the phrase that occurs between the repetitions. The accidental is the same occurring in several other songs of this group and was sung with good intonation. The occurrence of two eighth notes at the end of many measures suggests a rhythmic unit, but the rhythm is varied so cleverly that no phrase is accurately repeated. An interesting phrase occurs at the close of the song and is marked by several progressions of a whole tone.

Tribe not designated (Catalog No. 1496)

No. 64. Homatsa Song (a)

Recorded by CHARLES SWAN


♪ = 176
DRUM
eighth notes without rests
eighth notes without rests
Fine

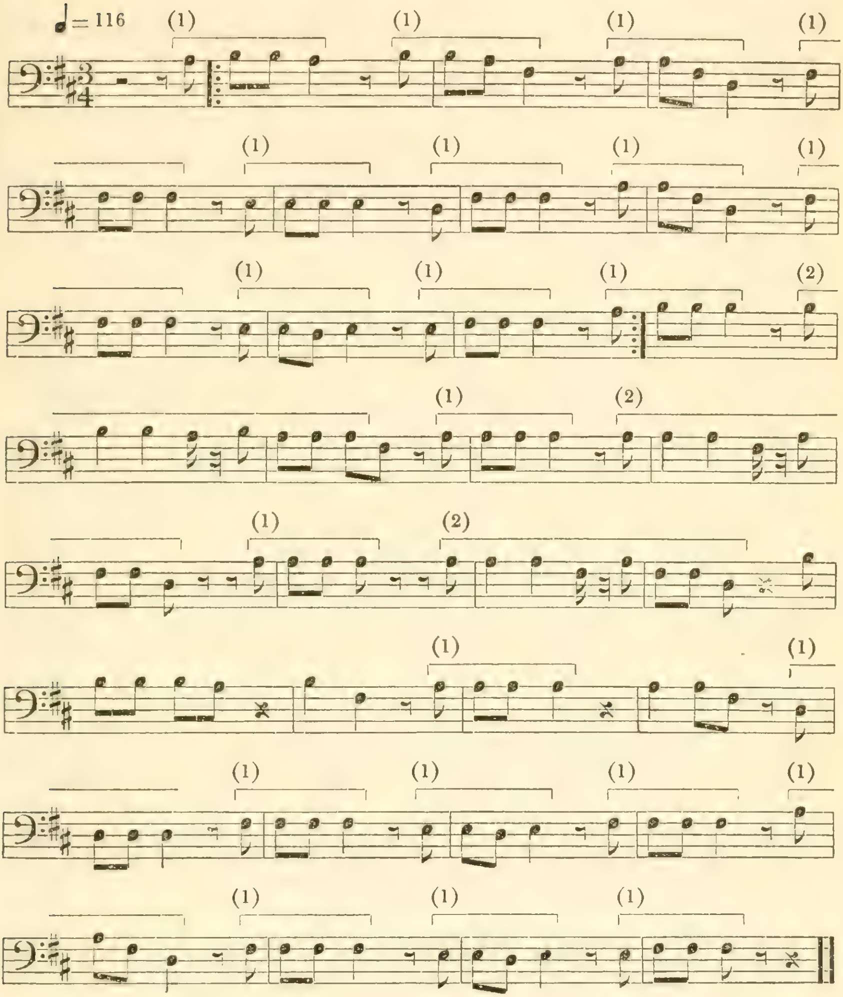
Analysis.—In this song we have the tone material of the fourth five-toned scale and a compass of only six tones but an unusual elaboration of rhythm in both voice and drumbeat. The changes of measure-lengths are no more frequent than in many other songs, but there are more rests, and the phrases are more irregular in length. The tempo of the drum is the same as that of the voice (two drumbeats equivalent to one quarter note of the melody) and the two are synchronous throughout the performance, but the principal rhythmic pattern of the drumbeat consists of three eighth notes and an eighth rest, which manifestly cannot be maintained in 3–8 and 3–4 measures, keeping the accents of voice and drum together. The more interesting measures are transcribed, showing the relation of drum and voice. In the remainder of the song the drum was similar to the transcribed portions. The continuous drumbeats give emphasis to the close of the three principal phrases which are respectively 11, 14, and 12 measures in length. The manner of singing this song is marked by a careful pronunciation of syllables which suggests an ignorance of their meaning, each syllable seeming to be given separate consideration as though learned by rote. This has been noted in other Indian songs with foreign or obsolete words.

The singer said that he learned the following song in British Columbia: a term commonly used to designate Vancouver Island.

Tribe not designated (Catalog No. 1500)

No. 65. Homatsa Song (b)

Recorded by EDWIN HAYTE



Analysis.—The performance of this song was followed by a repetition of the last 12 measures with slight changes in melodic progressions but with no new rhythms, after which the singer returned to the opening bars of the melody. The short rhythmic unit suggests a rhythm of unbroken monotony but important changes in the rhythm occur with the introduction of the second rhythmic unit. These are the only measures having a quarter note on the opening beat. This tone was sung with firmness, giving stability and form to the rhythm of the entire song. In structure this song is melodic with harmonic framework. The minor third and major second are about equal in number and the song contains only two intervals larger than a major third.

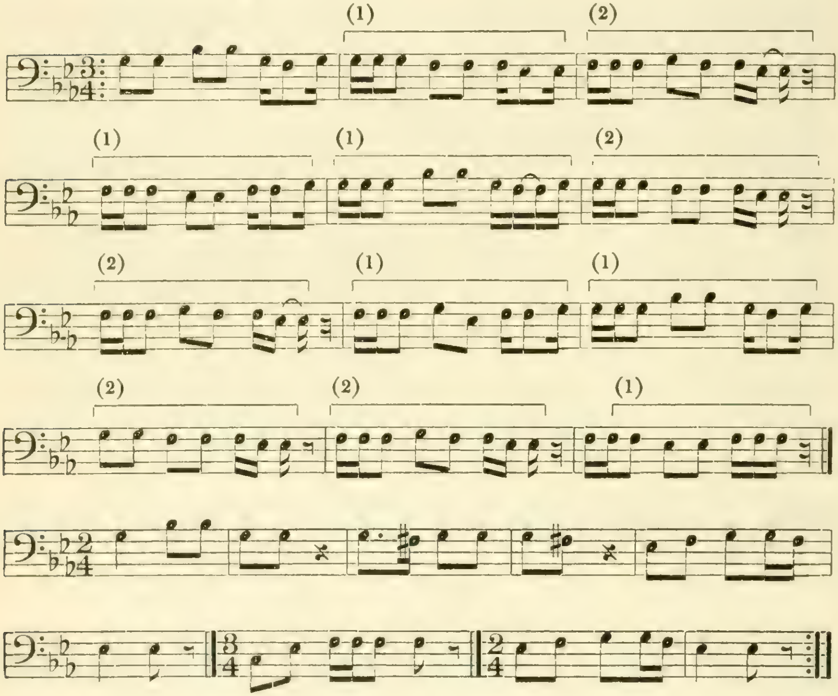
The singer said, "I got 130 boxes of apples in Victoria, so the chief gave me this song."

Nootka (Catalog No. 1503)

No. 66. Nootka Homatsa Song

Recorded by Edwin Hayte

Voice ♩ = 60
Drum ♩ = 60
Drum-rhythm similar to No. 13



Analysis.—The tone material of this song is the fourth five-toned scale but the melody is based on the minor triad on C with the seventh added. The song begins on the upper tones of the compass, which are G and B flat; it then descends to E flat, completing a major triad, and in the closing measures it descends to C, producing the chord effect indicated. The last three measures were sung several times.

There is a lightsome, carefree suggestion in this melody, in spite of its slow tempo and connection with a cannibal dance. The accidental was sung with clearness and is the same which occurs in several other songs of this group. Attention is directed to the break in time occurring in the ninth measure from the close. This measure contains the first of the three quarter notes that occur in the melody.

The Co′wichin dance was danced entirely by young girls and was said to have been received from the tribe of that name. The songs of this dance were simple and not interesting and none were recorded. In the Bow and Arrow dance the men carried bows and arrows, holding them first toward one shoulder and then toward the other. The leader wore a dance shirt trimmed with suspended arrow points of wood (pl. 24, *b*, *c*). The dancers were followed by women who moved their hands in front of them as they danced. A song of this dance was recorded but not transcribed.

On the evening of Makah Day the resident and visiting Indians assembled in the village hall. This was an informal occasion and a pleasant air of friendship prevailed. The Quileute sang their own songs and tribes from Vancouver Island sang their songs. Many gifts were given, the visiting Indians taking this means of expressing their appreciation of the courtesy which had been extended to them. Many speeches were made, including one by a member of the Quinaielt tribe. The Indians from Vancouver Island presented the Makah women with bunches of the grass used in basket making and obtained only on Vancouver Island. Many silver dollars were given, each with a speech by an individual, and a box of apples was passed around the company. The visiting tribes presented numerous dances.

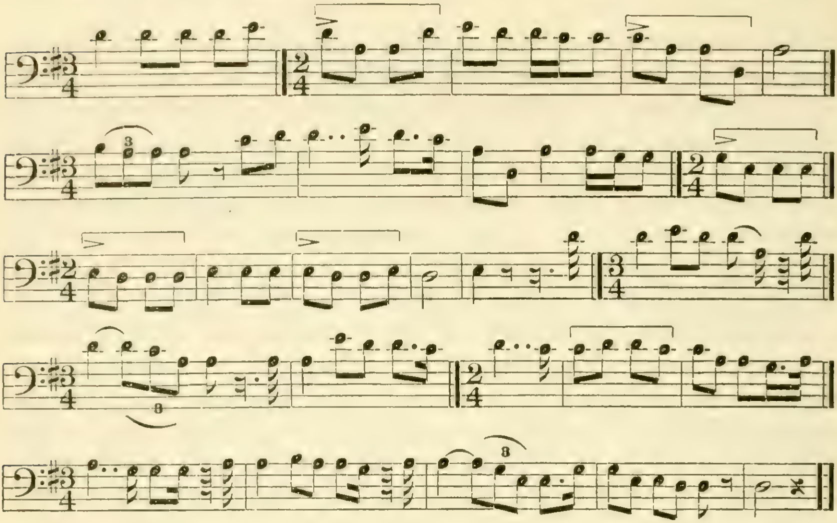
Among the general dancing songs used at the evening dance on Makah Day was the following, known as an "entering the building song." Such songs were used in the dance competitions held during the winter.

Makah (Catalog No. 1409)

No. 67. Entering Dance Song

Recorded by HELEN IRVING

VOICE ♩ = 84
DRUM ♩ = 84
Drum-rhythm similar to No. 10



Analysis.—The first half of this song was sung three times before proceeding to the second part, after which it was sung again, this form being similar in all the renditions. Attention is directed to the last occurrence of the rhythmic unit which was not accented. The song contains only one tone longer than an eighth note. More than half the intervals are whole tones.

SOCIAL DANCES

In old times the dancing of the Makah continued all winter, the various communities competing with one another. These contests were friendly and aroused much interest. So much dancing would have become monotonous except for the invention of new dances with varied costumes and postures, as well as new songs. The accompaniment consisted of striking on boards with short sticks, while some of the dancers carried drums. Certain songs were sung by individuals or by the dancers, but a majority were sung by the entire assembly.

The entrance of the dancers into the building was considered an important part of the performance. Certain songs were designated as used during this entrance, although in some dances no songs were sung at that time. The custom varied with the dances, as will be indicated. Some of the dances were by women alone, while others were by men and women. In the latter dances the men entered first, walking backward and followed by the women. Mrs. Helen Irving, a member of the Makah tribe, said that in such a dance the men and women often wore a blanket over the left shoulder and under the arm. The men wore a crown of hemlock boughs and their faces were painted with charcoal, there being no prescribed pattern for this decoration. The women wore any style of bandeau about the head, but a flat band decorated with shells was popular. Only two such ornaments remain in the village and one of these was worn on Makah Day, 1926. A specimen of the shell was obtained and identified by Dr. Paul Bartsch, of the United States National Museum, as "Dentalium (probably vulgare Da Costa of the Mediterranean)." Clayoquot songs were freely used in these dances.

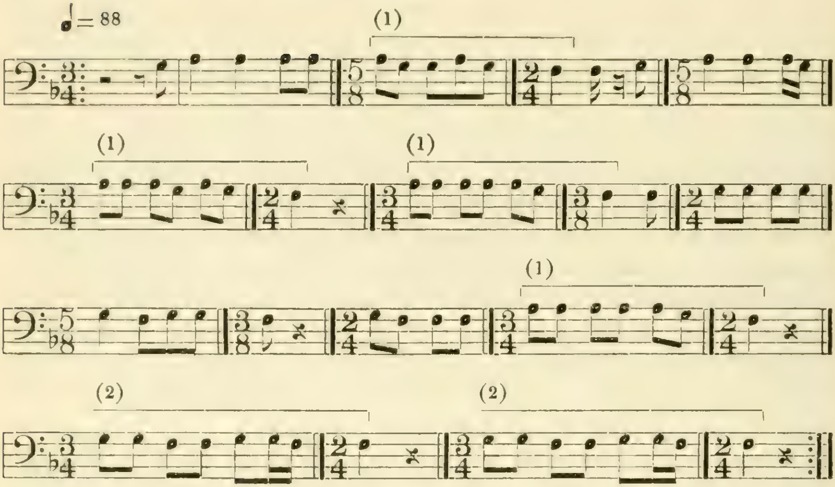
Young Doctor recorded a song of an "Entering the building dance" by the women alone. In this dance each woman had the first two joints of the first fingers painted red. In the first position of the dance the women folded their arms and swayed from one side to the other in a slightly jerky manner; in the second position they held up their first fingers, this position being called "koko′pchitûb" (pl. 21, *f*). They then resumed the first position. The signal for the change of position was given by the leader, who said, "Sing the words." The women then held up their fingers and almost immediately the words followed. Before recording the song Young Doctor recorded the words (probably used in the dance), "We will dance today, women, we will dance." This was also designated as a song of the daba′c or social gathering. The words of the song were "My koko′pchitûb is bleeding." The song was not transcribed.

These "entering the building songs", like many other dance songs, were in pairs, each song being sung twice. A pair of such songs from the Clayoquot tribe was recorded by a member of that tribe. These songs were sung by middle-aged women. The name of the dance was Whu′yût and Mrs. Guy said that she took part in it when she was younger. A Clayoquot woman's hair usually came several inches below her waist and in this dance the women wore their hair loose and unbraided. Their cheeks were painted with three vertical stripes from forehead to chin. The headdress was of pounded cedar bark with white eagle down sprinkled on it. The women wore white tunics with black skirts and strings of beads were wrapped around their wrists to the width of about 3 inches. Only the first song of the pair was transcribed.

Clayoquot (Catalog No. 1477)

No. 68. Social Dance Song

Recorded by ANNIE LONG TOM



Analysis.—This is an interesting example of a melody which progresses chiefly by whole tones. The song contains 33 whole tones and two major thirds. It is transcribed with the signature of F but contains only the tones F, G and A, with F as the principal tone. Both rhythmic units were sung distinctly and a comparison of the two is interesting.

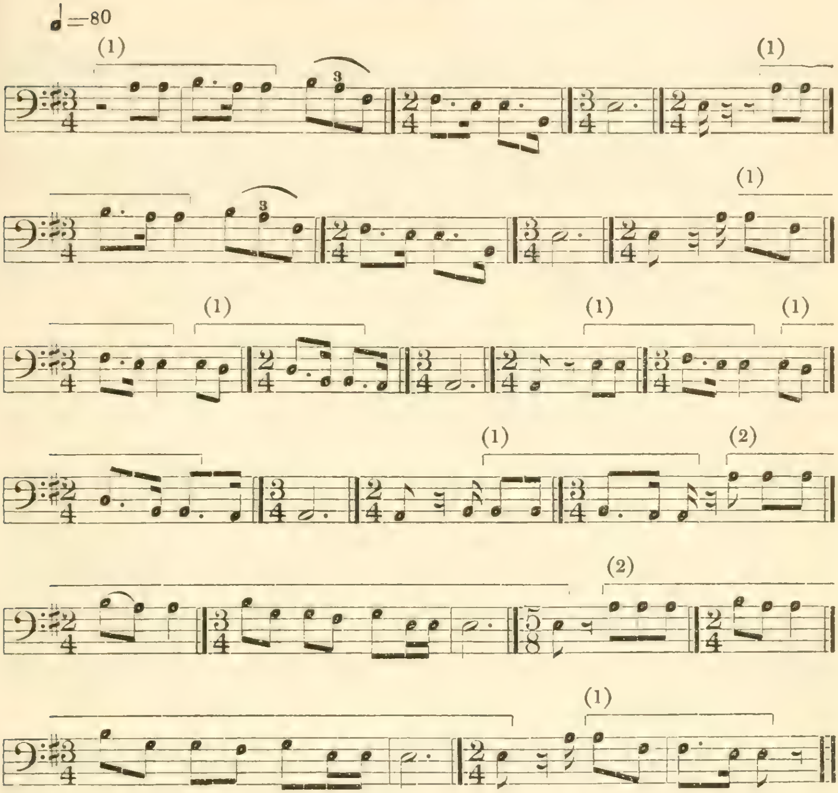
For another of these dances the costume was a black skirt, a white tunic, and a red blanket, held by a belt around the waist. The headdress was a black or white bandeau on which were sewed two rows of white shells. A song of this dance was recorded but not transcribed.

The Yakima song of an old warrior is used by the Makah as an "entering the building dance," and with it is coupled a Makah song. The warrior's name was Lucai′. It is said that he "was having trouble with the Government soldiers and defied them in this song." The headdress worn in this dance was a band with erect feathers.

Yakima (Catalog No. 1505)

No. 69. Song of Defiance (a)

Recorded by MRS. WILSON PARKER



TRANSLATION

You will not find my path, even if you do go.

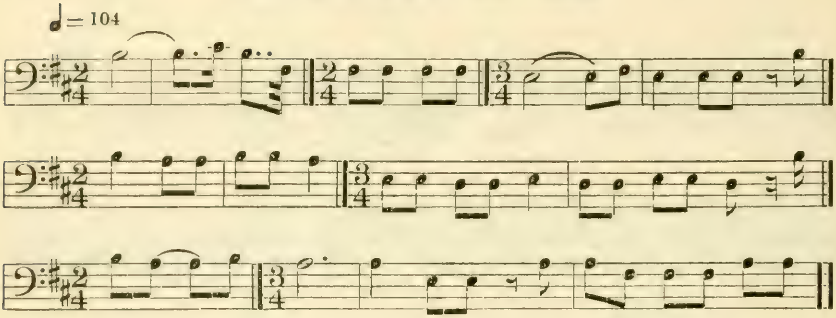
Analysis.—There is a taunting quality in both the rhythmic units of this song. In the first unit we note the ascent of a whole tone followed by a corresponding descent, the higher note being accented. The second unit is longer than the first, its count-divisions are more regular, and it suggests a sustained strength, while the frequent descent of a minor third gives an effect of sadness. The melodic freedom of this melody is native in its character, while the clearness of rhythmic form suggests that the song has been correctly sung. The last note was followed by shrill war cries.

The Makah song used in connection with the foregoing has no words. It was the custom to sing first one and then the other.

Makah (Catalog No. 1364)

No. 70. Song of Defiance (b)

Recorded by Mrs. Wilson Parker



Analysis.—A succession of eighth notes characterizes this melody, which has less of flaunting defiance than the preceding. About four-fifths of the progressions are whole tones, their arrangement suggesting the steady motion of a traveler. Attention is directed to the progressions that form the framework of the melody. The first four measures are based upon B–C sharp–B, followed by F sharp and E. The next four measures are based upon B–A–B, followed by E and D, the phrase having dropped a whole tone. The ascent at the close of the song is interesting, the rendition being followed by shrill yells. All the tones of the octave except the fourth are present in the melody. The keynote occurs only in two measures in the middle of the song.

Among the dances when entering the building was the Yalû′bkasûk, in which the men carried bows and arrows, placing them first toward one shoulder and then toward the other. It was a very difficult dance, as it was danced in a cramped, squatting position. The women moved their hands as in plate 21, *d*. There were only two songs and they sang one as they entered, then rested a little and sang the same song and danced around the circle. The two songs were said to be almost alike, and one was recorded but not transcribed. The wail commonly given after the songs of this dance was more clear than that given after the whaling song. When this wail, or howl, was given, the dancers jumped up and down several times, which was said to be a relief from dancing in such a cramped position.

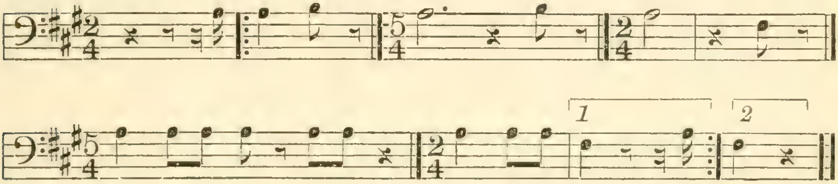
A different dance, in which bows and arrows were also carried, was the Pintla′chatl, originated by a man at Wyatch about 50 years ago (pl. 24, *a*). The manner of the dance came to him in a dream when the people of his band were entertaining and "hard pressed for new dances." The name of the dance signifies that bows and arrows are carried in it. The men's costume consisted of a fringed tunic and they carried bows and arrows. The women danced with hands on their hips. The men entered the building first, followed by the women, and this was a long-continued dance, as each person had a little time in which to dance alone after entering. The steps did not progress far, as they only "inched along." The motion was forward, not sideways. It is probable that the two songs next following were received by the man in his dream. They have no words and were always used in this order. The Yalubkasuk and Pintlachatl are different from the Bow and Arrow dance described on page 147 and shown in plate 24, *b*, *c*.

Makah (Catalog No. 1386)

No. 71. Song of Pintlachatl Dance (a)

Recorded by JAMES GUY

VOICE ♩ = 112
DRUM ♩ = 132
Drum-rhythm similar to No. 10



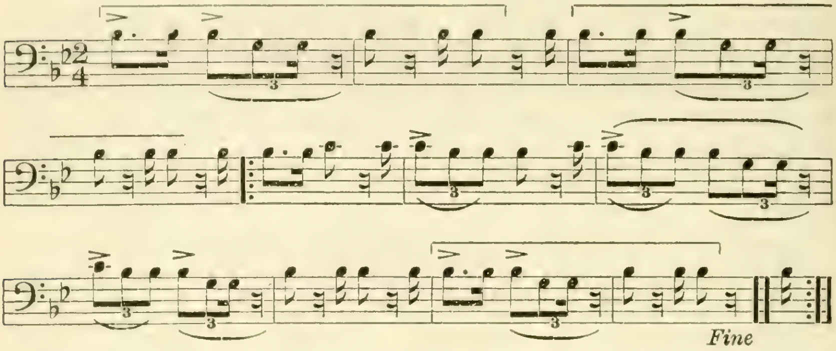
Analysis.—Ten renditions of this song were recorded in groups of five, the first group being without the drum. The only difference is that, in one rendition of each group, the second measure contains an extra count and ends with a quarter instead of an eighth note. The drumbeat was in quarter notes with a tempo of 132. This is different from the tempo of the voice, but each was steadily maintained. Comparing the two we find that the ratio of 112 to 132 is approximately that of 5 to 6. The singer found it difficult to sing this song without the drum but was entirely at ease in the second group of renditions. The song contains only three tones and is minor in tonality.

Makah (Catalog No. 1387)

No. 72. Song of Pintlachatl Dance (b)

Recorded by JAMES GUY

VOICE ♩ = 66
DRUM ♩ = 66
Drum-rhythm similar to No. 13

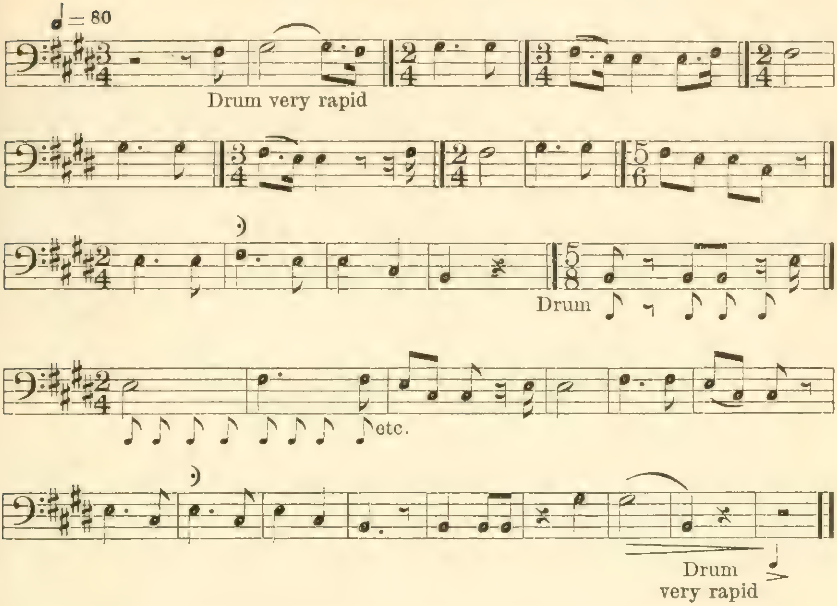


Analysis.—The phonograph cylinder contains one complete rendition of this song, followed by six renditions of the repeated portion. In all these renditions the third measure of the repeated portion is sung as a phrase, with no secondary accent. The rhythm of the drum is indicated as quarter notes, although the time-unit is half that of the voice. It is not possible to hear the drumbeat in the entire record and, when audible, it appears to be independent of the voice, not synchronizing on the first of each count. The song contains no change of measure-lengths. An interesting effect is secured by the ascending interval in the first measure of the repeated portion. The general trend of the melody resembles in a peculiar manner the dance songs of the Cocopa on the Mexican border. (See Yuman and Yaqui Music, Bull. 110, Bur. Amer. Ethn., Nos. 112, 114.)

Makah (Catalog No. 1375)

No. 73. Song of Pintlachatl Dance (c)

Recorded by MRS. WILSON PARKER



Analysis.—The exactness of musical custom among the Indians is shown in the singer's explanation of the drumbeat. She said, "In the first part, where the beat is fast, the dancers have not entered the building; then there is a short pause; and in the last part, with the steady drum, they have entered and are dancing." The drum is particularly clear in both renditions of this song. It is impossible to transcribe the descending *glissando* that follows this song, but it is indicated by a downward line from its initial tone. This *glissando* continued for the duration of five counts, ending on a low tone, approximately indicated, which was not prolonged. The drum was rapid during the *glissando*, with a sharp stroke at its termination. The song is based on the fourth five-toned scale and has a compass of six tones. With one exception the intervals are minor thirds and major seconds.

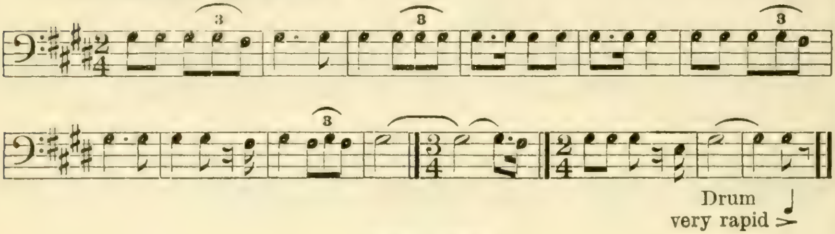
The next song was sung after they had entered the building and was commonly used in connection with the preceding songs.

Makah (Catalog No. 1376)

No. 74. Song of Pintlachatl Dance (d)

Recorded by MRS. WILSON PARKER

VOICE 𝅗𝅥 = 63
DRUM ♩ = 63
Drum-rhythm similar to No. 13



TRANSLATION

I have seen my tumanos,
Is your tumanos as good as mine?

Analysis.—The manner of singing this song resembled intoning. The first tone of each measure was stressed, not with an accent but with a steadily sustained tone, and the progressions were somewhat *glissando*. It will be noted that a majority of the melody is on the highest tone of its compass. The drum was synchronous with the voice and changed to a rapid beat (tremolo) at the close, ending with a sharp stroke at the expiration of the melody. The ascending and descending intervals are equal in number, each comprising six major seconds and one major third. There is nothing in the character of this melody to suggest that it was used with a dance.

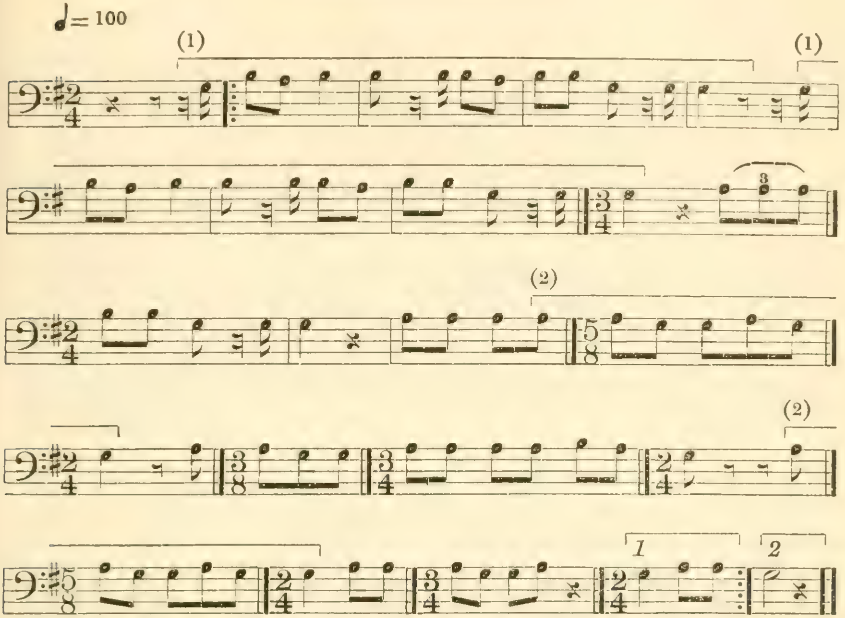
Songs inherited in families might be used in the competing dances. Such songs were not in pairs like the ordinary dance songs. They were known as Tsi′ka songs and had various uses. For example, when Jim Hunter went to the Clayoquot, the women sang this sort of song as he walked up the beach from his boat, because he belongs to the family of the chief. One of these songs, inherited in her family, was recorded by Mrs. Wilson Parker, the words meaning "The rich man is going to give away freely." This song was not transcribed.

Mrs. Sarah Guy recorded two such songs of the Clayoquot tribe that belonged in her family. The costume of the dance in which they were sung consisted of a blanket worn like a robe across the shoulders. Several women danced together, not progressing but standing still, and they moved one arm after the other, upward and downward, with a motion from the elbow. The songs had no words.

Clayoquot (Catalog No. 1459)

No. 75. Oldest Daughter's Dance Song

Recorded by SARAH GUY

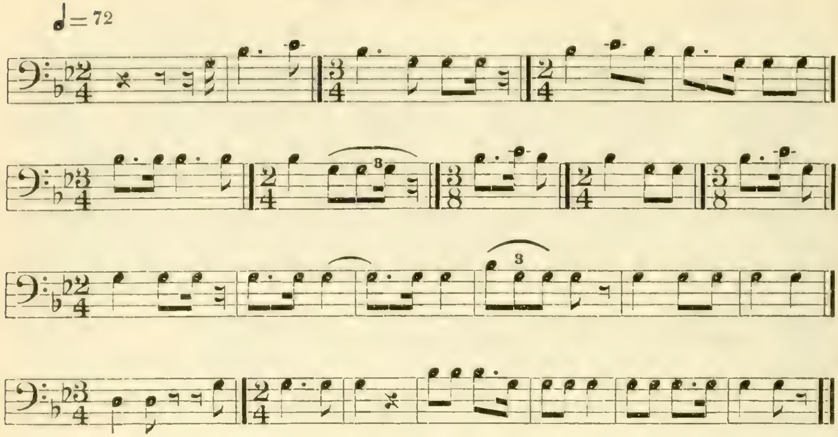


Analysis.—This song contains only three tones but an interesting effect is given by the diversified rhythm with its frequent rests. Attention is directed to the measures following the second appearance of the rhythmic unit, which repeat the last phrase of the unit. The remainder of the song, containing the second rhythmic unit, is in a smoother rhythm with a 5–8 measure. The several renditions of the song are uniform in every respect.

Clayoquot (Catalog No. 1460)

No. 76. Youngest Daughter's Dance Song

Recorded by SARAH GUY



Analysis.—This song has the same keynote as the preceding but is minor instead of major in tonality, has a larger compass, and is more free in its movement. The interval of a fourth which is associated with freedom and motion occurs three times and is absent from the preceding song. In this we seem to feel the youth of the youngest daughter. The ascending are more than the descending intervals, which is unusual. The song is based on the minor triad and fourth, and begins and ends on the same tone. The song contains no rhythmic unit and the keynote is in the middle of its compass.

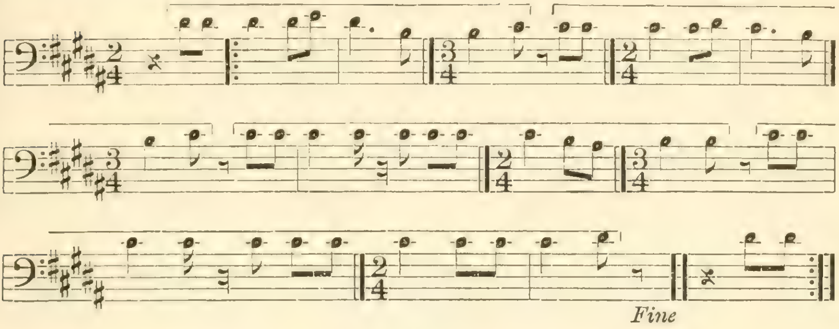
A competing dance song of the Makah was recorded by Mrs. Helen Irving. In this dance the men had one set of gestures and the women another, but these were not described.

Makah (Catalog No. 1408)

No. 77. "Do Not Try to Imitate Me"

Recorded by HELEN IRVING

VOICE ♩= 72
DRUM ♩= 72
Drum-rhythm similar to No 13



TRANSLATION

Do not try to imitate me in my ways,
If I invited other tribes I would have wolves on the beach,
Do not try to imitate me.

Analysis.—The rhythmic structure of this song is unusually interesting. It comprises four periods of equal lengths, and contains two rhythmic units which begin with the same phrase. In the first unit this phrase is followed by a double and in the second phrase by a triple measure. The song omits the fifth and sixth above the keynote, the omission of the fifth suggesting a lack of completeness, which is further suggested by the ascending interval at the close. Both these peculiarities are unusual. The ascending intervals are more than the descending, and with one exception, the only intervals are whole tones and semitones. The several renditions are alike in every respect.

FEASTS

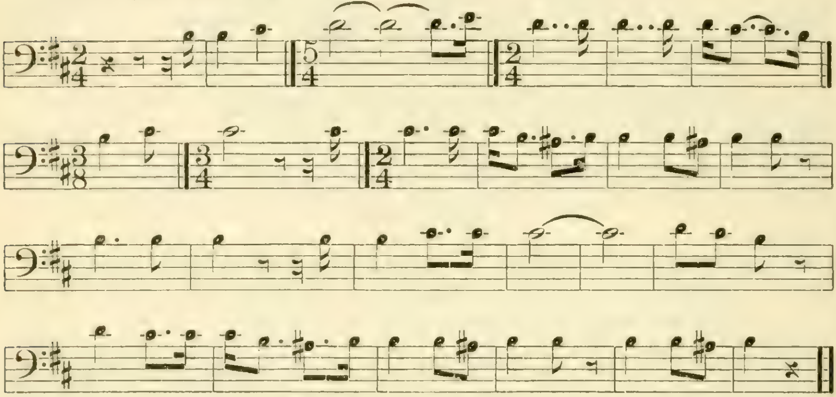
Every social gathering was followed by a feast, and before the food was distributed it was customary for persons of prominence to sing the songs inherited in their families. The last chief of the entire Makah tribe was known as Chief Peter. It was his desire to teach all his songs to his grandson, Charles Swan (pls. 4, *b*, *c;* 23, *a*, *b*), in order that they might be preserved. Several of these songs were recorded by Swan, but only one was transcribed, this being the chief's song at a large gathering, just before the food was served. It was Chief Peter's custom to lead this song, and everyone joined in the singing. (Cf. footnote, p. 268.)

Makah (Catalog No. 1412)

No. 78. Song Belonging to the Last Makah Chief

Recorded by CHARLES SWAN

VOICE ♩ = 104
DRUM ♩ = 138
Drum-rhythm similar to No. 10



TRANSLATION

There is no tribe that can beat the chief in dancing.

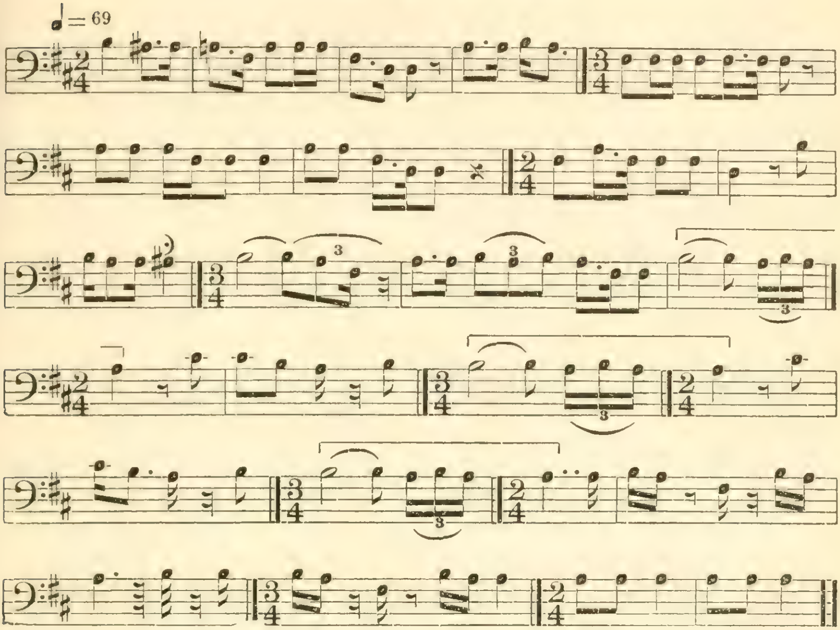
Analysis.—This vigorous melody is minor in tonality and has a compass of only five tones. The minor third B–D is prominent in the framework of the song, with a frequent descent to A sharp, followed by a return to B. It is interesting to note the prominence of C sharp, the tone above the keynote. This seems a peculiarity of Makah songs. Attention is directed to the discrepancy between the tempo of voice and drum.

Young Doctor recorded four songs connected with feasts. The first song had been handed down in his family and was sung by certain Ozettes who were related to him. He said the Ozettes were the same tribe as the people at Neah Bay but lived elsewhere at certain seasons of the year; thus he had relatives in both groups. This song was sung by a man just before he distributed the food.

Makah (Catalog No. 1308)

No. 79. Song Before Feast

Recorded by YOUNG DOCTOR



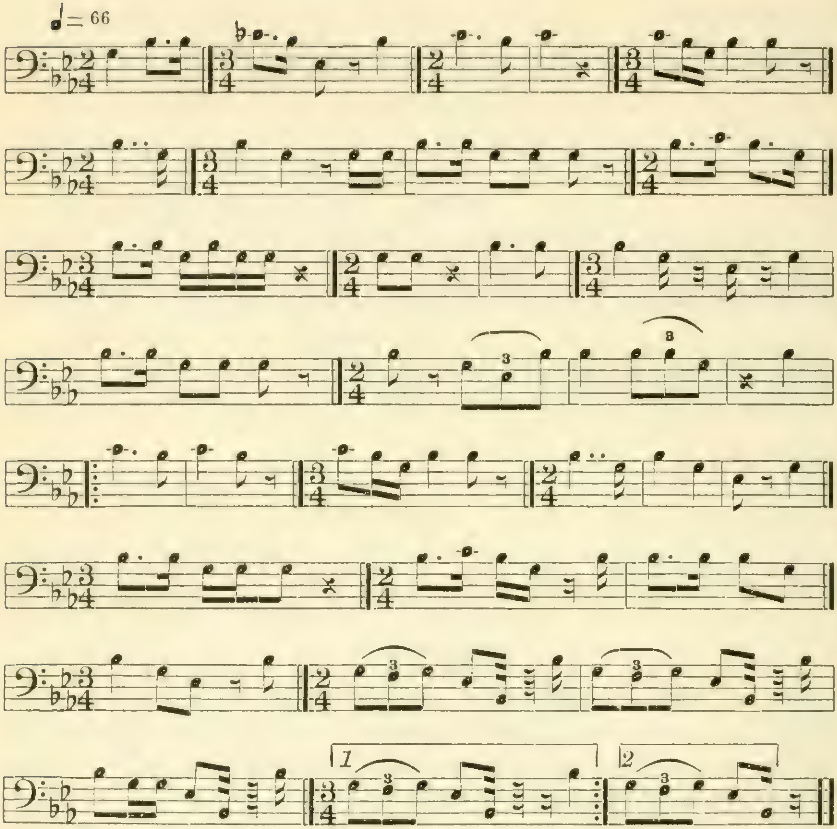
Analysis.—This is a particularly pleasing melody with the prolonged tones and short tones followed by rests that characterize Makah songs. It has a rhythmic unit and a short phrase near the close which occurs twice. More than half the intervals are whole tones and almost one-third are minor thirds.

After the food was served the following song was sung, accompanied by the clapping of hands. This is a "family song" of Young Doctor's and he said that he is the only person living at the present time who can sing it. The song is so old that the meaning of the words is lost except that one sentence means "A chief is in a canoe with many men."

Makah (Catalog No. 1307)

No. 80. Song After Food Was Served

Recorded by Young Doctor



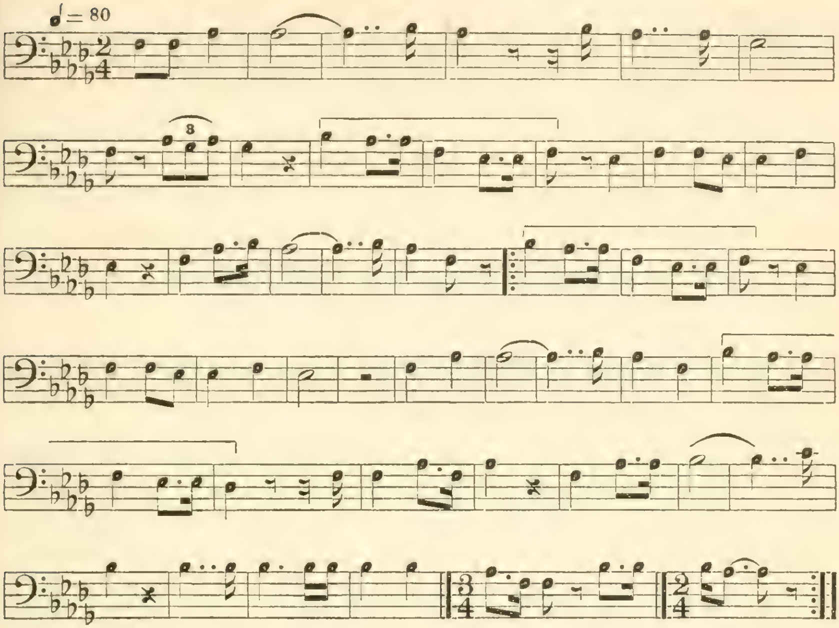
Analysis.—This song is rhythmic, with a steady pulse. About half the progressions are minor thirds, although the tonality of the song is major. The song has a compass of nine tones and is based on the fourth five-toned scale.

The next song was sung while the people were eating.

Makah (Catalog No. 1310)

No. 81. Song During Feast

Recorded by YOUNG DOCTOR



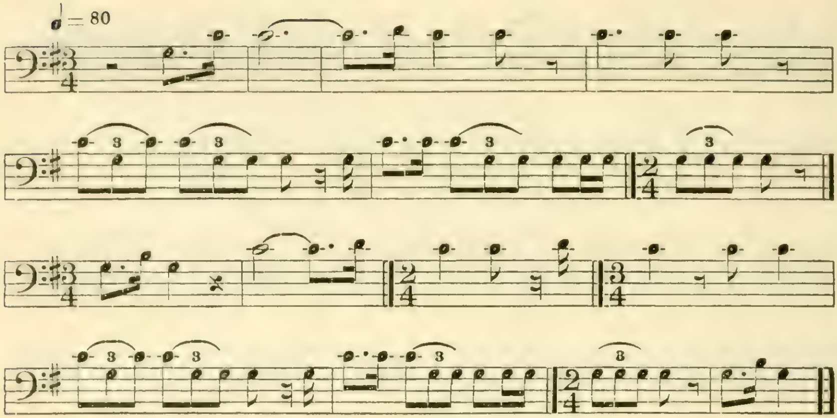
Analysis.—In this song we have a hearty, cheerful melody with an interesting rhythm. The unit of rhythm consists of simple count-divisions chiefly in descending progression. More than two-thirds of the progressions are whole tones. The song has a compass of seven tones and contains all the tones of the octave, which is unusual in Makah songs.

The following song was sung after the feast was concluded.

Makah (Catalog No. 1311)

No. 82. Song After Feast

Recorded by Young Doctor



Analysis.—This song begins and ends on the same tone, which is the lowest tone in the compass. This structure is unusual in Indian songs. The fourth is the opening interval and occurs with unusual frequency, constituting 12 of the 22 intervals. This interval, as frequently stated, is associated with activity, and we note that the song was sung at the conclusion of the feast. The song is major in tonality, the third above the keynote occurring only once, but the fourth is present in 10 of the 14 measures of the song. About half the progressions are minor thirds. The song has a compass of nine tones and is based on the fourth five-toned scale.

CONTESTS OF PHYSICAL STRENGTH FOLLOWING FEASTS

After certain feasts the Makah had contests of strength between members of the tribe. These contests were intended to determine who were the strongest men in that locality. The man who proved himself the strongest was expected to "give pointers" to the men whom he defeated, so they could develop their strength for contests with other bands or tribes. The men of a locality were known by three degrees of strength, as good, better, and best, and everyone knew their rating by this scale. Thus it was known on whom the people could depend in emergencies.

The contests between individuals were somewhat like wrestling matches and the purpose of each man was to "throw" his opponent. In one instance a defeated man was thrown against a post. The "hold" was by the hair on either side of the top of the head, and for that reason the men desired long, heavy hair. (See stimulants for the hair, p. 316.) A man's hair often came below his waist and was arranged by folding part of it in several folds on the crown of the head and winding the rest of the hair around these folds. When men wanted to look particularly fine for these gatherings they took the tips of pine branches and stuck them in their hair. There were no songs connected with the contests of strength between individuals at tribal gatherings or feasts.

The following incident was related concerning this custom. Each person had a special place to bathe and pray (see p. 31) and a man had a right to kill anyone who intruded upon him when thus engaged. A man was once bathing and praying for strength when he heard someone near. He went in the direction of the sound, moving stealthily, and came upon a great giant, bathing like himself. This giant was known to live in the woods and the people could distinguish him from other creatures of the woods because the print of one foot was that of a giant but the other side of him was small. The giant had a fair skin and was talking in his own language as he rubbed himself with brush. Behind him was a white blanket. While rubbing his body the giant reached back his hand and the Indian took hold of his thumb for a moment; then the giant drew back his hand and the Indian fainted on the white blanket. When he regained consciousness the giant and the blanket were gone but the Indian knew that he had become a strong man. He went home, took up a log, and easily stood it on end. Soon afterwards he saw his brother making whale sinew rope and said, "Make it stronger. That can easily be broken." His brother said, "Try it," and threw him a piece. The Indian broke it easily. Then his brother made a rope twice as large, but the man broke that as easily as the first. So the whole tribe knew this man was very strong.

The news spread and 4 days later the Ozettes came and brought their strong man to contest with him. The Ozettes urged, but he would give no reason for declining. Then the Ozette chief made a speech in which he said that perhaps the Makah held back because the challenger was not of sufficiently high social position. He said if that were the case he would offer his own son to fight the Makah, and no one could have a higher social position than he. Even then the Makah held back. Finally the Makah's brother said that he had better go in, because even if he were knocked down he could get up again.

So the fight began and the Makah took hold of his opponent's hair, in the custom of such contests. He did not seem to press hard at all but in a moment the Ozette's head broke. Without a word the

Ozettes took up the dead man and started for home. After 4 days they came back prepared for actual war. They had bows and arrows, but after the fight it was impossible to say which side was the winner, so the Ozettes went home. After 4 days they returned, but the result was the same and neither side would admit defeat. In 4 days they returned again. Not many Makah were at home then, as the people had scattered, and that time the Ozettes were victorious and burned down many houses.

The Makah had their revenge. The Ozettes lived on shellfish which they gathered on the rocks, and during the next winter the Makah prayed for awful storms so the tide would not go out. Thus the Ozettes could not get their usual food and many starved to death. Even the chief died. After that, the Makah and the Ozettes were good friends.

SOCIAL GATHERINGS

An ordinary social party of the Makah was called daba′c. No gifts were distributed, there might or might not be dancing, and the affair was quite informal. The chief features of such parties were the refreshments and the singing. The writer and her sister attended a gathering of this sort on the beach at Neah Bay. After a repast of fish cooked on the shore, the people seated themselves on the sand, facing long planks arranged on three sides of a square (pl. 19, *c*). In front of the people, on the planks, were the packets of food that they intended to carry home. The food was usually in a pan brought from home for the purpose and tied in a cloth. As already described, the people pounded on the planks with short sticks as they sang.

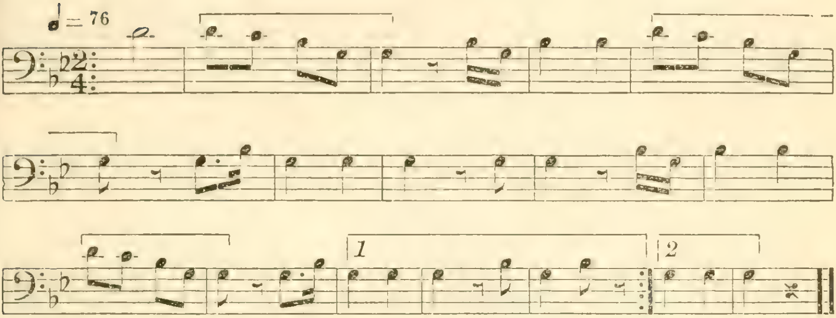
It was the invariable custom, at a dabac, for each person to start a song. This was usually a personal song handed down in his or her family, though general songs might be used. This was done after refreshments and was a form of etiquette, intended to show appreciation of the entertainment and is given the title of a "Courtesy Song." Each guest started a song and the others joined in singing it. If a person were obliged to leave early someone would say, "Why do you go before you sing your 'thank you' song?" The person thus chided would probably remain long enough to start a song. In some instances these songs mentioned some peculiarity of the guest, or some incident in his life, these little personal touches showing a pleasant friendliness among the people. Sometimes old lovers sang of past days. It was said that "one composer might sing about another composer and he or she might respond. Sometimes these exchanges were complimentary and sometimes otherwise."

The first of these songs here presented was sung at the gathering attended by the writer. It was started by Sarah Guy (pl. 3, *d*), who later made the phonographic record. She said it was given her by her grandmother, who always sang it at parties. When Mrs. Guy sang it she pointed at her husband (pl. 3, *c*).

Clayoquot (Catalog No. 1436)

No. 83. "I Am Trying to Look as Pretty as I Can"

Recorded by SARAH GUY



TRANSLATION

I am trying to look as pretty as I can because my sweetheart is in the crowd.
He is the reason for it.

Analysis.—This melody contains only the tones of the minor triad and fourth and is characterized by a short descending phrase. The downward intervals are about twice as many as the upward intervals. Four renditions were recorded and show no variations.

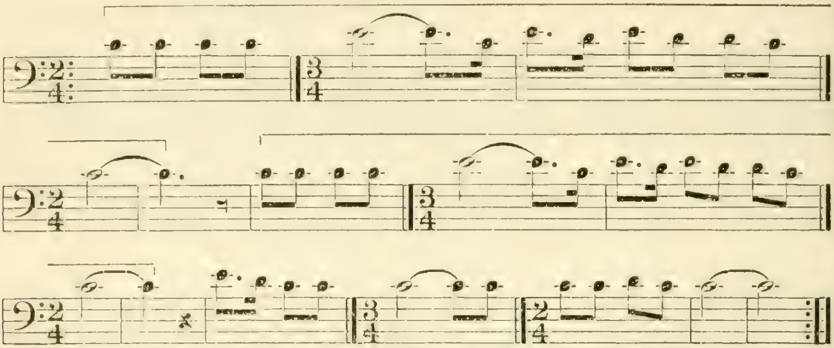
The following is an old song inherited in the singer's family and used by them at social gatherings.

Makah (Catalog No. 1429)

No. 84. Social Song

Recorded by Chester Wandahart

Voice ♩ = 88
Drum ♩ = 72
Drum-rhythm similar to No. 13



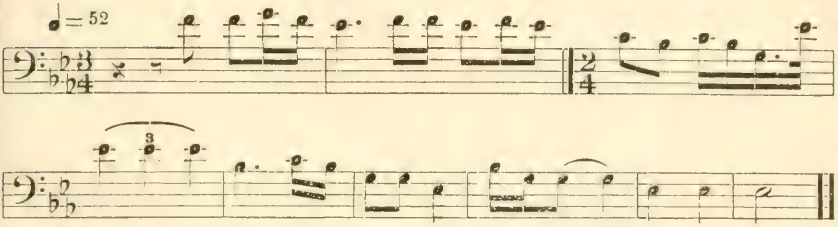
Analysis.—This song has a compass of only three tones and is particularly interesting in rhythm. It consists of three periods, the first and second being in the same rhythm. The third period begins with a rhythm that has already been presented but ends this rhythm abruptly with an accented half note. Four renditions were recorded and are uniform in every respect.

The four songs next following are "courtesy songs" that might be sung by any woman. In explanation of the next song it was said, "The women are supposed to be going out on the rocks to gather shellfish." It appears that the "calling" of a woman was an invitation to join the party.

Clayoquot (Catalog No. 1471)

No. 85. "Do Not Go Away"

Recorded by ANNIE LONG TOM



TRANSLATION

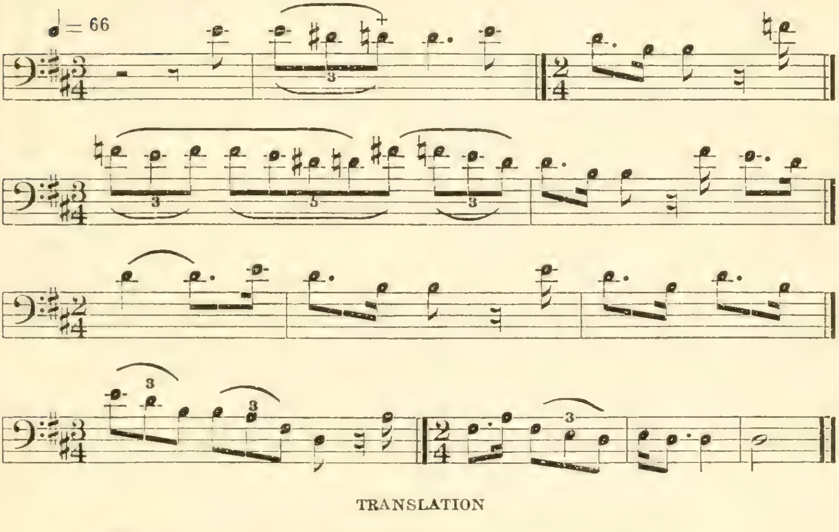
Do not go away when I call you.
Kokoanak (meaning a very poor, thin, unhealthy woman) came before she was called.

Analysis.—This song has a compass of 10 tones, the lowest being faint but audible. Two-thirds of the intervals are whole tones. The tempo is very slow and was not rigidly maintained, but the triplet of quarter notes was clearly given in the time of two quarter notes. Several renditions were recorded and show no differences.

Clayoquot (Catalog No. 1472)

No. 86. "They Come From Under the Water"

Recorded by ANNIE LONG TOM



TRANSLATION

They come to the surface, whatever lives under the water.

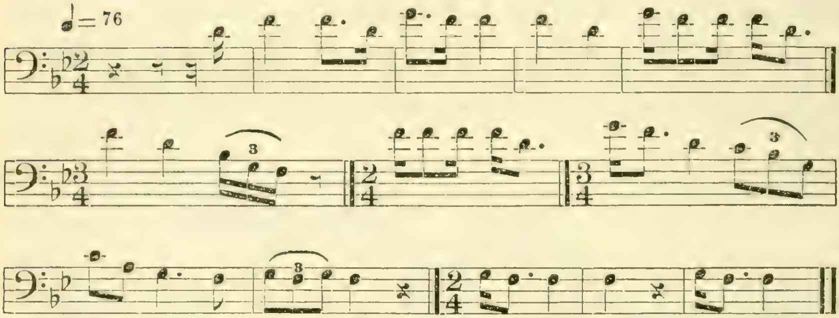
Analysis.—It is impossible to show, with any degree of accuracy, the pitch of the tones occurring in the opening portion of this song, and the transcription should be understood as approximately correct. The third tone in the first measure was approximately a quarter tone below D sharp, thus dividing the descent from D sharp to D natural into almost equal intervals. The intonation throughout the third measure was uncertain. Four renditions of this interesting song were recorded, the only difference being in the note values in the third measure.

This song and the song next following were said to go together, although the connection is not clear.

Clayoquot (Catalog No. 1473)

No. 87. Courtesy Song (a)

Recorded by ANNIE LONG TOM



TRANSLATION

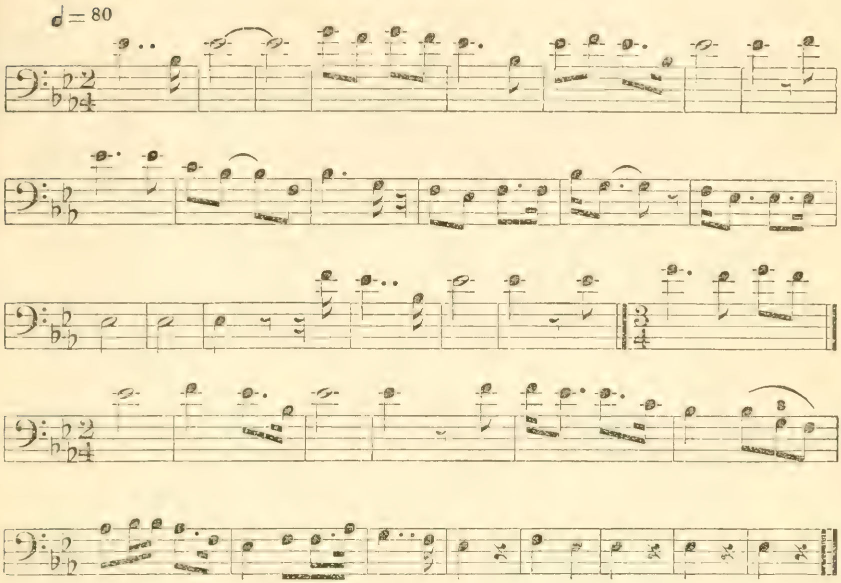
I do believe that person on the horse has taken the ring.

Analysis.—This group consists of songs inherited in families, and it is significant to find a wide variety in the material. The present song is not particularly interesting but is important for the reason above mentioned. In certain respects it is a typical Indian song, containing characteristics which occur so frequently as to approach a norm. The descending intervals are twice as many as the ascending intervals, progression is chiefly by whole tones, and the song lies partly above and partly below the keynote. It is not typical, however, in its lack of thematic quality, and the song as a whole does not have the rhythmic completeness found in many Indian songs.

Clayoquot (Catalog No. 1474)

No. 88. Courtesy Song (b)

Recorded by ANNIE LONG TOM



TRANSLATION

It seems that my husband is scolding me all the time.
(Some one is supposed to reply)
Perhaps he has a reason for scolding you.

Analysis.—This is a pleasing melody, with a range of 10 tones. It contains all the tones of the octave except the seventh, and moves with a wide freedom. The song is characterized by the interval of a fourth, which constitutes 13 of the 58 progressions.

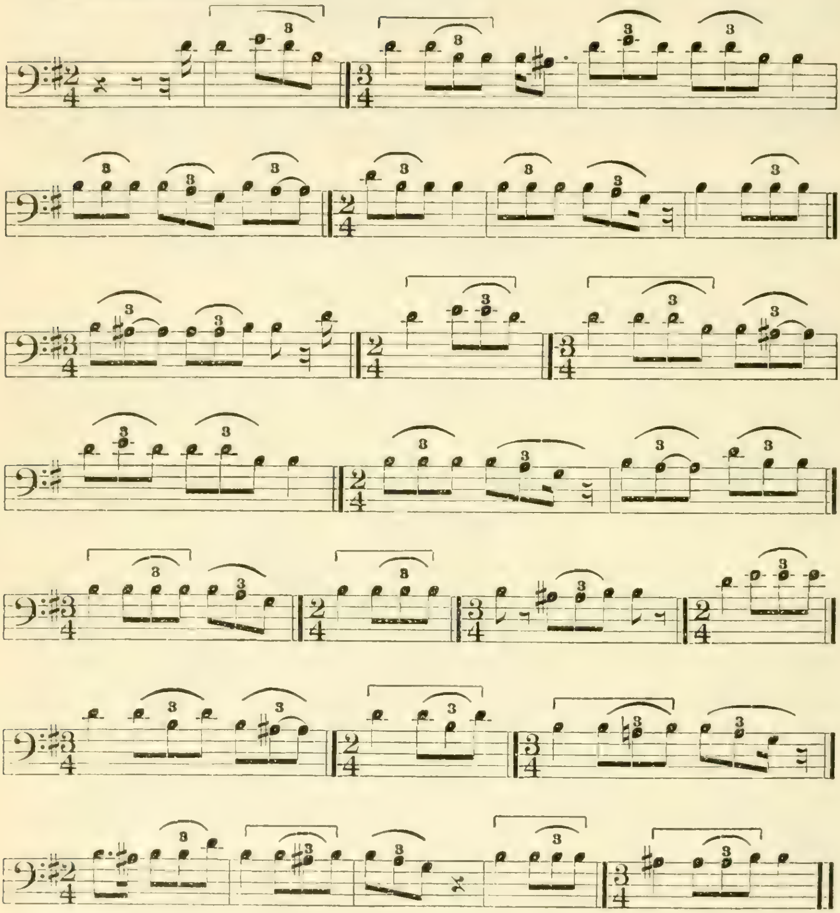
The next song was designated by the interpreter as a “sort of love affair song.”

Clayoquot (Catalog No. 1466)

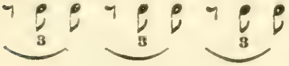
No. 89. "I Will Not Have Him"

Recorded by ANNIE LONG TOM

VOICE ♩ = 65
DRUM ♩ = 56
See drum-rhythm below



Drum-rhythm



TRANSLATION

I will not, I will not have him because he is too old.
His head and shoulders are good looking but
I will not have him anyway because he is too old.

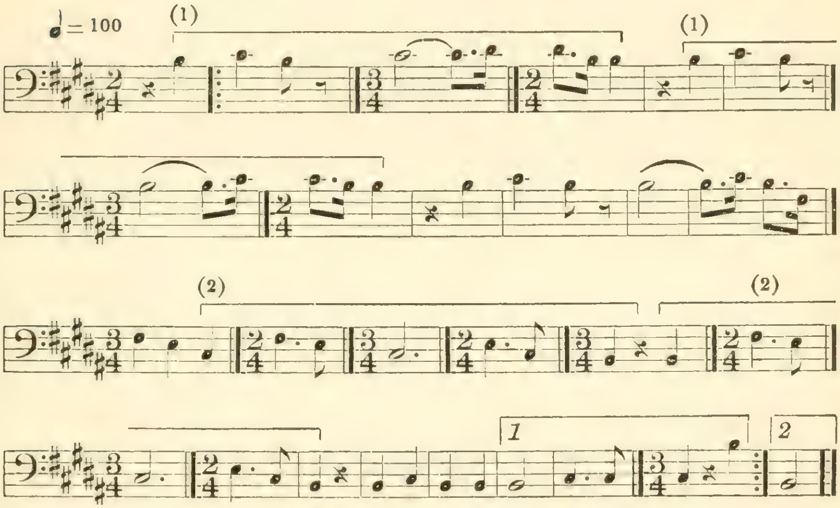
Analysis.—A peculiarity of this song lies in the tones transcribed A flat, which were sung with firmness. In some instances the tones transcribed A natural were slightly below that pitch, but they were not sung with the confidence which marked the tones transcribed A flat. A further peculiarity of the song is the rhythm of the drum, which is very unusual. The drumbeat was steadily maintained. A triplet of eighth notes is the principal feature of the rhythm and occurs on all counts of the measure.

The next song would be started by a man.

Makah (Catalog No. 1343)

No. 90. "I Look Like a Sea Parrot"

Recorded by YOUNG DOCTOR



TRANSLATION

Of all the things that come with old age, I look like a sea parrot with white patches on the side of my head. Try to become old as quickly as you can, I look so handsome.

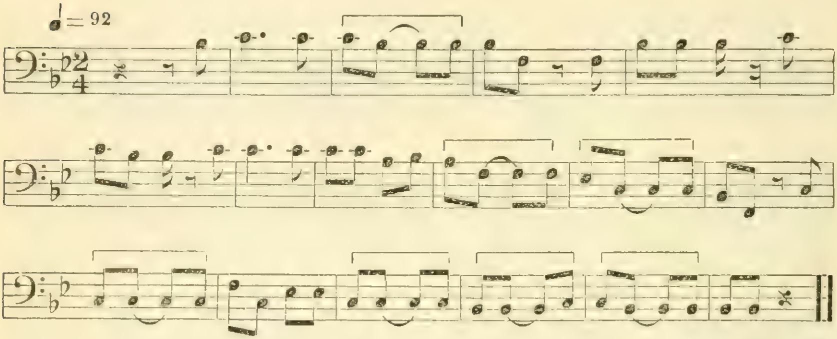
Analysis.—This song is distinguished by the large compass of 10 tones and the clearness of the highest and lowest tones, which were easily within the singer's range. Attention is directed to the tenth and eleventh measures, which resemble the second and third measures but are differently accented. There is no rest in the 3-4 measure preceding the second rhythmic unit, the rest being deferred four measures. This sustains the rhythmic interest in an unusual manner. The ascent of a seventh between renditions was given with confidence and accuracy. Four renditions were recorded and are uniform except for unimportant note values due to differences in words.

It was not unusual for a man or woman to dance alone in front of the line of persons who were pounding on a plank with sticks. This "solo dancer" used various postures. With the song next following the dancer held up his hand, as though holding a mirror. The writer saw a dance in which a man held a little mirror and looked at his reflection in it as he danced.

Makah (Catalog No. 1344)

No. 91. "How High My Forehead Is Getting"

Recorded by YOUNG DOCTOR



TRANSLATION

How high my forehead is getting.
This is the first time I have looked in the glass.

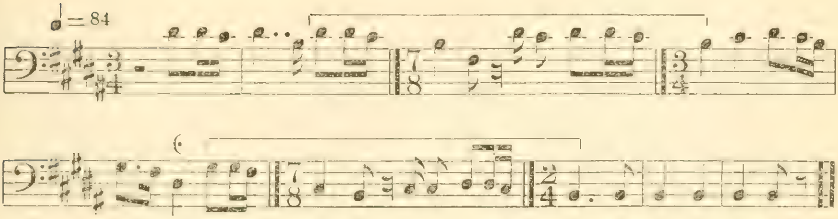
Analysis.—The rests in the opening measures of this song were concisely given, and the short phrases in the fourth and fifth measures are so crisp as to seem exclamatory. The song has a compass of 12 tones and contains 12 descending and 11 ascending progressions. It is analyzed as having B flat as its keynote but the third above that tone does not appear. Five renditions were recorded, the words in the fifth rendition changing the note value to some extent.

The next song also refers to advancing age, and was sung as a "courtesy song," as already described.

Makah (Catalog No. 1347)

No. 92. "I Am Getting Old"

Recorded by YOUNG DOCTOR



TRANSLATION

What a pity I am getting old.

Analysis.—The only peculiarity of this song consists in the measures in 7–8 time that were sung uniformly in all the renditions. The principal time is 3–4, and an eighth note-value is added in these measures. Two-thirds of the intervals are whole tones. The tone material is that of the fourth five-toned scale and the framework of the melody consists of three descending series—D to F sharp, D to D, and G sharp to B.

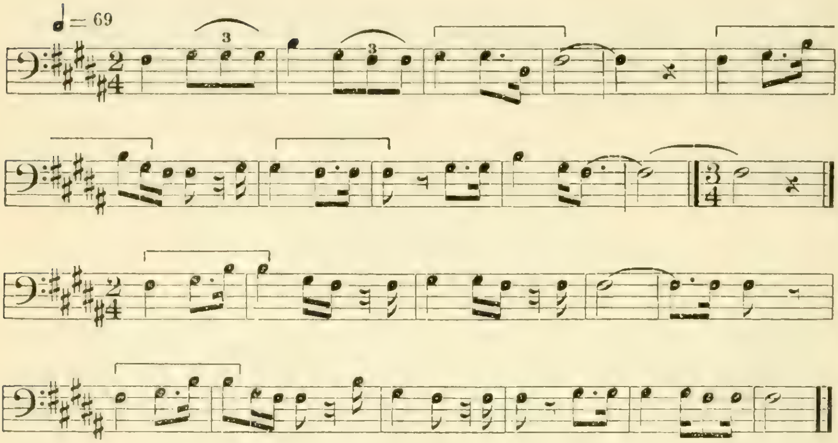
Another song, not transcribed, contained the words, "I am approaching old age in my beautiful home." The Makah songs concerning old age present an interesting contrast to a song on the same subject recorded among the Pawnee which contains the words "He comes. It hurts to use a cane. It becomes painful to pick it up" (Bull. 93, Bur. Amer. Ethn., No. 23). The Pawnee song was sung to inspire the warriors, showing it was better to die young in battle than to live to an enfeebled old age. It belonged originally to a brave man who lived to an advanced age.

As a tribute to a woman named Wisla′tas the following song could be sung at a party. It was said that "a person could cry and sing this song." This refers to a peculiar manner of singing, occasionally noted in Indian songs.

Makah (Catalog No. 1305)

No. 93. "My Dear Friend is Going Away"

Recorded by YOUNG DOCTOR



TRANSLATION

My dear friend Wislatas is going away,
My very close friend Wislatas is going away.

Analysis.—This song is unique in that both ascending and descending intervals comprise a fourth, six minor thirds, and eight whole tones. The keynote occurs only as the highest tone of the compass, which is unusual. The tone material consists of the major triad and sixth. Attention is directed to the rests in the last portion of the song, which add to its interest.

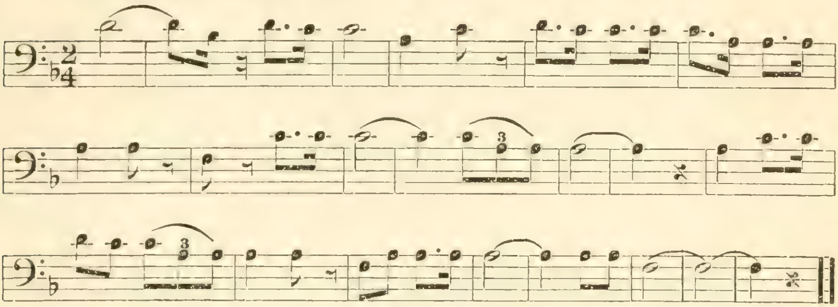
The words of the following song are partly in English and partly in Chinook. The word "good-bye" is sung in English and the remainder in Chinook.

Makah (Catalog No. 1428)

No. 94. Song at Parting

Recorded by CHESTER WANDAHART

VOICE ♩= 96
DRUM ♩= 96
Drum-rhythm similar to No. 10



TRANSLATION

Good-by, my sweetheart.

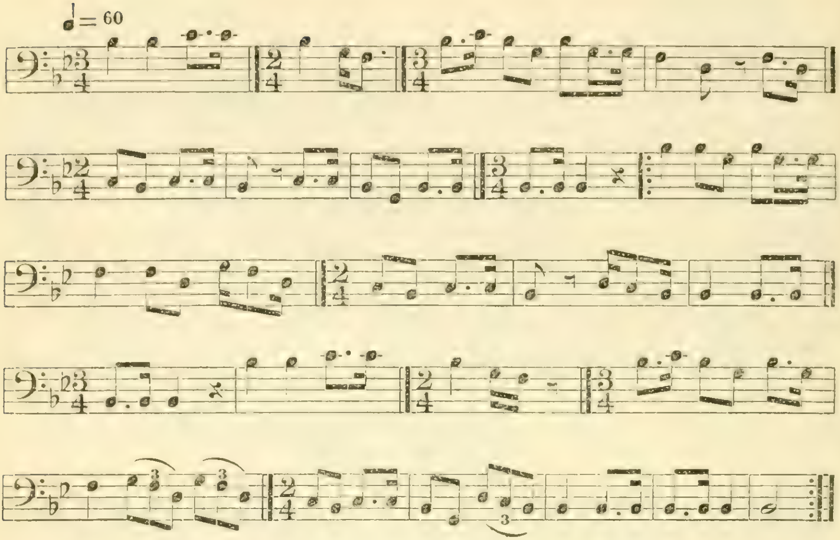
Analysis.—This melody contains, in a marked degree, the characteristics of Makah songs. We note the prolonged tones, descending trend in short phrases, and the short rests, usually preceded by eighth notes. The song contains no rhythmic unit, though a dotted eighth appears frequently on the last count of a measure.

At the same sort of "parties" the next song could be sung.

Makah (Catalog No. 1306)

No. 95. Song of the Crow

Recorded by YOUNG DOCTOR



TRANSLATION

I can see the snow on top of the mountains.

Analysis.—This song is characterized by two-measure phrases with a descending trend, yet it has no rhythmic unit. The tone material is that of the fourth five-toned scale. More than half the progressions are whole tones, but the ascending fourth occurs four times and gives vigor to the melody. The song is in three long periods, the third resembling the first but containing several triplets of eighth notes.

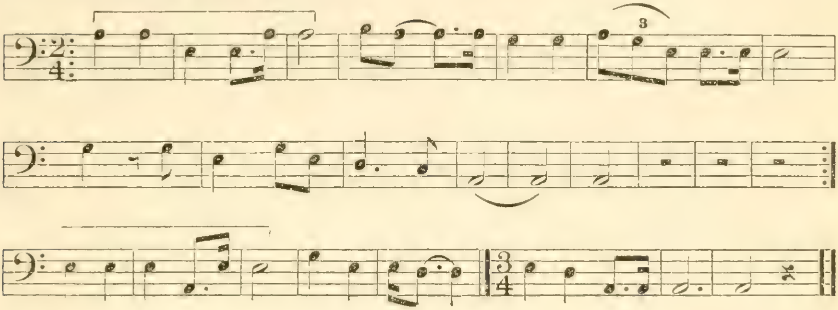
The bird mentioned in the next song was not identified, but the interpreter said she thought it might refer to the gray loon that "makes a horrible noise." The appearance of the bird was not described, but it was said that all the people feared it. The sound of this bird was said to make the earth tremble, and it was said that whoever caught a glimpse of the bird would die instantly. Its voice was heard in the mountains.

Makah (Catalog No. 1304)

No. 96. "I Hear the Bird Singing"

Recorded by YOUNG DOCTOR

VOICE ♩ = 88
DRUM ♩ = 88
Drum-rhythm similar to No. 10



TRANSLATION

I hear the bird singing in the high mountains.

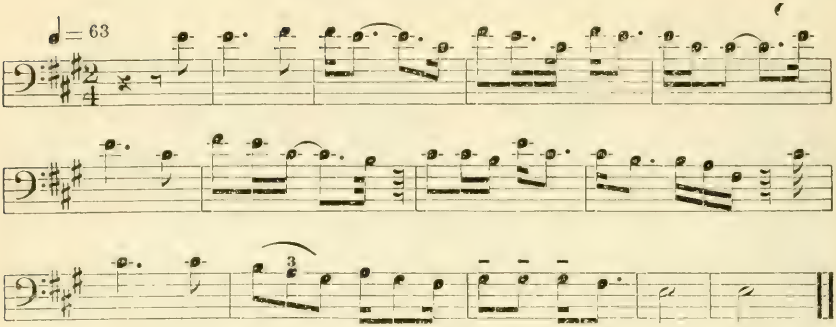
Analysis.—In this song concerning a bird we find the interval of a fourth at the opening and close. This interval has been noted especially in songs associated with birds or with the idea of motion. The descending intervals are more than twice as many as the ascending. Several renditions were recorded and the variations are unimportant, the singer keeping the time of the rests exact, as well as the length of prolonged tones, but allowing himself a slight liberty in other respects. The descent of a seventh within the space of two measures occurs twice, and there is a descent and ascent in the sixth, seventh, and eighth measures, all these suggesting the sweeping motion of a bird in flight.

The song next following was undoubtedly sung at these gatherings, and suggests that not all the musical performances were satisfactory to the listeners.

Clayoquot (Catalog No. 1476)

No. 97. "Stop Singing"

Recorded by ANNIE LONG TOM



TRANSLATION

Stop singing, they are beginning to make fun of you.

Analysis.—In this, as in a few other songs recorded by this singer, there are small indeterminate intervals in downward progression, the rest of the song being sung with good intonation. These progressions occur in the third, fourth, and sixth measures from the close, and the transcription is, therefore, only approximately accurate. The song is characterized by frequency of the ascending fourth and the descending whole tone. The descending minor third is also a frequent interval. It has a compass of nine tones and contains all the tones of the octave except the fourth.

A "courtesy song" which was not transcribed contained the words, "How can anyone find fault with such a poor person as I who just came after water?"

The wide variety of songs used in this manner included songs which were sung by young men in the evenings, expressing admiration for the girls (see pp. 325–329).

WAR CUSTOMS AND SONGS

The canoe used by the Makah in their war expeditions was described by Young Doctor, who is a maker of canoes. He said that Kwa′ti had the first canoe and "gave the idea of the canoe to the Indians." No one knows exactly what Kwa′ti's canoe was like, but he did not need to propel it by paddle; he only said, "Go, Hopi′dawac," and the canoe darted forward. The first canoe introduced into Neah Bay was a war canoe, made of the largest cedar available. The stern was as high as a man and the bow was still higher, carved to represent the bill of a duck.

Young Doctor said a war canoe would hold 40 to 60 men, each of whom used a paddle. The length of such a canoe was 8 or more fathoms, and it was about 2½ feet wide at the point where the bow rose above the body of the boat. As stated in the description of canoe making (p. 20), the outer surface of canoes intended for war and whaling was burned, then smoothed with a portion of the vertebra of a whale, after which the splinters were burned off and the surface polished with a smooth stone. The carved end of the bow of a war canoe was detachable, being fixed in a socket and removed when the canoe was used for friendly visits to neighboring tribes. The canoe shown in plate 19, *b*, is a large canoe with the carved end typical of a war canoe, the design of the carved end being the wolf head seen by Young Doctor in his dream. The canoe was used in the celebration of Makah Day in 1924.

The upper part of a war canoe was painted gray, below this was a wide band of black, and the bottom of the canoe was red. There was also a little red on the bow. It was said to be very difficult to see a canoe thus painted and it was called Tli′dakata, meaning "canoe in the fog," the idea being that the canoe was as hard to see as though surrounded by a fog.

The last war canoe used by the Makah had an eye painted on each end. In this canoe they drove the Nitinat from Tatoosh Island, which lies in the open ocean, around the end of Cape Flattery from the Makah village. The Makah took only one head, but when that man was missing the Nitinat moved across to Vancouver Island, where they still live. When going to war it was customary to fill the end of the canoe with hemlock branches which were used to conceal the canoe while the war party were ashore.

The weapon of general warfare among the Makah and the implement with which they cut off the heads of their enemies was a heavy blade, usually made of the jawbone of a whale (pl. 11, *a*). A replica of this weapon was made by Young Doctor (pl. 1), who said the proper length was one handspread (thumb to end of second finger) plus one spread of thumb to end of first finger. The usual decoration was of eagle feathers, though some men used red or black feathers. These feathers had a use, as they kept the club from slipping out of a man's hand when in use and "protected the arm from the shock of the blow." If a man dropped his club in the thick of a fight he could identify it by the feathers and also by the paint. The design painted in red and black on a war club was usually the man's tumanos and was some very fierce animal that attacked human beings. A slightly different weapon made by Young Doctor is decorated with the head of a wolf, in accordance with his dream (pl. 12, *a*). This was carried in the lightning dance, as described on page 111. There was said to be only one club in the village that had been used to kill enemies. A knife similar to plate 11, *b*, was also used by warriors.

The war strength of the Makah in the old days was said to comprise "about 200 men at one end of Wyatch, not counting the batchelors, old men, and children, 200 at Bahada Point, and 200 at the other end of Wyatch, not counting those at Suez and Ozette; also another branch of the tribe at Takwach."

Preparations for a war expedition were begun a long time before the event. The chief called his men together secretly at night and they lounged on the floor instead of sitting erect. The chief whispered his plans in the ear of the man next him, this man whispered to the man next him, and so the plans were made known to all, though not a word had been audible. There was no food and no smoking. After the men had discussed the matter they went home very quietly. Great care was taken that a woman should not know, as "she would surely tell and the enemy would find it out."

The men then went to their various places for bathing and praying. Some bathed in salt water and rubbed their bodies so vigorously with helmlock or other branches that "the flesh came off." They applied medicine to the wounds and prayed that "whoever caused the daylight would make their muscles so hard that no arrow could pierce them."

After the bath they went home and said nothing of what they had done. The next day they turned over the canoes and burned off the splinters. This was 4 days before they were to start, but still nothing was said. The arrows and war clubs were prepared by rubbing them with the gall of fish or animals, and it was said a wounded enemy usually died from sores produced by this gall. The war accoutrement was quietly put in order. For use in battle they had a wooden armor made of slats of very hard wood about an inch wide and perhaps 14 inches long, fastened vertically on an elkhide vest. The head covering was a hood of elk hide whose only opening was a slit across the eyes. This hood covered the throat, chest, and shoulders, and overlapped the wooden slats. It was made of partly tanned hide, so it was neither very hard nor soft. The slats diverted the arrows, and if a man were hit on the head with a poisoned club he was not hurt as badly as he would have been without the protection. Once a man wearing one of these jackets was shot by an arrow that passed between the slats and went entirely through his body. The Clayoquot customs are described on page 194.

The war paint gave the men a terrifying appearance. The entire body, the face, arms, and legs were painted black with charcoal. This was then removed in a band across the eyes and white paint was applied to that space. The white material was a substance "gotten from somewhere on the sound," or was made from clamshells,[47] and either material was mixed with a little fish egg so it would stick to the face. After this had been applied they dipped a finger in the black paint and made black dots on the white surface. This paint "meant war." The body of the warrior was also smeared with medicine and "everybody was chewing medicine." Red paint was not used in war by the Makah.

On the day the war party left the village each husband told his wife exactly where they were going and said the women must watch and be prepared for attack by the enemy. He also told her not to worry as he would return bringing scalps. While he talked in this manner she put the canoe in the water. When embarking they did not "mix families in a canoe." If the family were large they used several canoes and kept near together. They often used the large whaling canoes holding 12 men, and it was not unusual for a family to fill two or three canoes. There was a special formation for a war party. The chief's canoe went first, then his relatives in a line, then a space was left, then the canoes of another family came in a line, and so on.

After they had paddled a while the chief stood up and said, "Let anyone who knows in which house the chief (or chiefs) of the enemy lives, stand up and tell us." Then whoever knew would get up and locate these houses for them. One family would then pick out a certain house for attack, and so on until every house had been assigned. When they came near the enemy they moved in a zigzag line because they believed they were about to undertake that which no human being could do, and which could be accomplished only by Tutu′s, the thunderbird, wearing his belt (the lightning), so they imitated his manner of attack (see p. 23). When they reached their destination they did not land in front of the village but a little distance away.

After landing on the shore eight men got out of each canoe, leaving four men in the canoe. The landing party had clubs, and each man carried his club by the handle in such a manner that most of the club extended behind him. The highest in position in a family went first, and so on until the least important man came last, each man holding the end of the weapon of the man in front of him. They did not proceed in a straight line but moved like a snake. The attack was made at night.

When they came near the houses a man who knew the camp went ahead and spied around. He gave an imitation of some bird previously agreed upon to let the others know he was safe as he explored the village. If all was satisfactory he gave the call of the screech owl, which was the signal for them to come. When they arrived he took the lead and everyone stepped in his footprints, being careful not to break a twig or make any sound. The order of men in the line was arranged so that each could attack the house to which he had been assigned, the man who had farthest to go being the first in the line. When all was ready the leader gave the "raven call." One man in each family carried a tool which was used in prying open the door of the house. They entered every house, cut off the heads of as many as possible, and made slaves of the children. Every person in the village was accounted for.

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[47] The Tsimshians used armor and helmet when they went to war and tattooed the family crest on their chest or hands. By means of this crest they could be identified by their relatives if slain in battle.—Boas, op. cit., p. 536.

By this time the four men left in the canoes had brought them to the beach in front of the village. All the warriors got in, paddled a little way off, and stayed there until daylight. Each man put a handful of salt water in his mouth and blew it out forcibly. Then the leader said, "It is time to go back." They returned to the village and took whatever they wanted from the houses. After gathering up everything, they started home, but did not travel in a formation until they came near home. Then they formed in order as when departing and moved in a zigzag line.

As they approached, the women got on the roofs and beat on the roofs with sticks. They "gave a very long howl," and urged the canoemen forward.

The men "danced out of the canoes," and soon after they landed the heads were put in a line on the beach. There was no dancing or singing the first day, but they began to dance and sing the second day. The heads of the enemy were not painted nor changed in any way. On the second day they were put on thick, high poles stuck in the sand and left there. Another informant stated the time to be 4 days. It was said that "the mouth opened, and the tongue enlarged, protruded, and hung down."

The custom of taking the heads of the enemy is attributed by the Makah to the mythical personage called Kwati, who stole the box containing the daylight (see p. 207). The owner of the box overtook Kwati, regained the box, and killed him. When Kwati was about to be killed he said they must not bury him but must cut off his head, take it home, and let it lie on a smooth sandy beach for 4 days, then put it on a pole, stick the pole upright in the sand and let it remain there until it fell. He also gave instructions that, when the warriors landed after an expedition, the women must be on top of the buildings, pounding with sticks and giving a tremolo cry. The Makah carried out these instructions faithfully, taking the heads of the enemy, leaving them on the beach 4 days, and then putting them on poles. The last war party was in Young Doctor's time, but he was a child and does not remember it. Three heads of "Elloa"

Indians were on the sand above the village in the direction of Cape Flattery. After 4 days they were brought on poles to the beach in front of the present village of Neah Bay. In this connection it is interesting to note that Swan describes a war expedition of the Makah that took place while he was among them. This was against the Elwhas, a band of the Clallams. After describing the expedition in detail he says, "On the third day the party returned, bringing with them the heads of two Elwhas they had killed. They came with songs of victory, with shouts, and firing volleys of musketry. * * * The heads were taken from village to village * * * until they finally arrived at Tsuess, the residence of the chief of the expedition, where they were stuck on two poles, and remained several months, presenting a weather-beaten and very ghastly appearance."[48] This undoubtedly was the expedition referred to by Young Doctor.

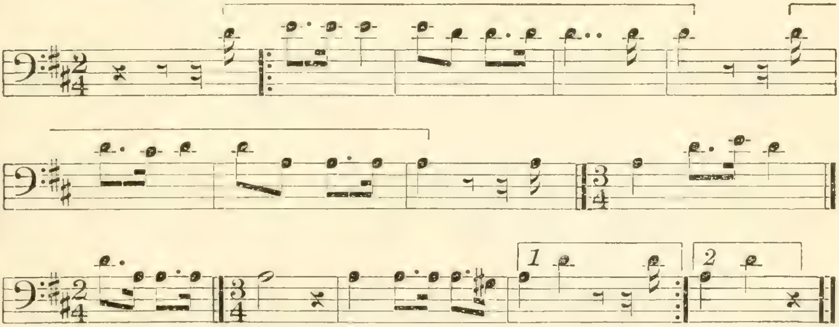
The following is supposed to be Kwati's song when he told them to cut off his head. This was called the song of the war club and used in war dances. It is the Makah custom to use the pronouns "I" and "my" when referring to the entire tribe, as in this song.

Makah (Catalog No. 1407)

No. 98. Song of the War Club

Recorded by HELEN IRVING

VOICE 𝅗𝅥 = 69
DRUM ♩ = 126
Drum-rhythm similar to No. 10
Irregular in tonality



TRANSLATION

Who is my equal or can compare with me?
I have forty whales on my beach.

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[48] Swan, op. cit., pp. 50, 51.

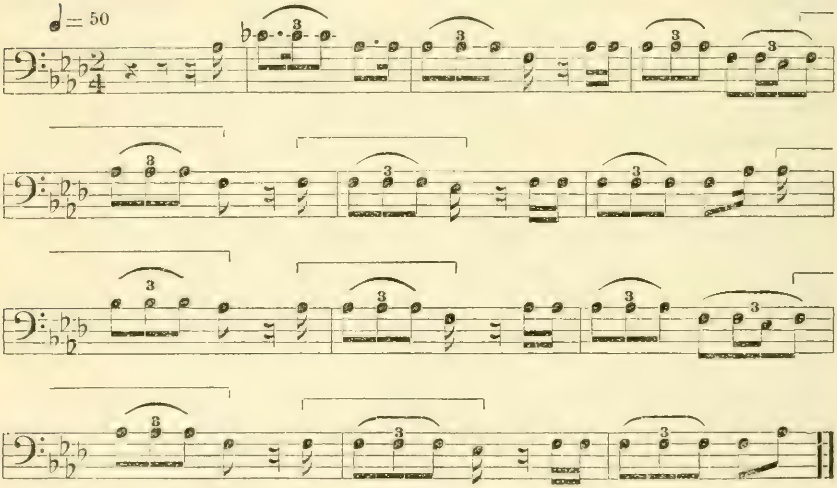
Analysis.—This song is transcribed with the signature of the key of D because of the frequency of the fourth A–D and the presence of C sharp, these suggesting D as the keynote. It is, however, classified as irregular in tonality, as F sharp does not occur and G is sharped in its only occurrence. Attention is directed to the contrast between the fourth and eighth measures showing a rest after the first occurrence of the rhythmic unit and an active rhythm after the second occurrence, thus carrying forward the interest. The first and last tones are alike and there was no break in the time between the renditions, thus making the rhythm of the performance continuous. Five renditions were recorded and show no differences. The drum was used in only the last two renditions.

The words of the next song refer to the custom of cutting off the heads of the enemy.

Makah (Catalog No. 1314)

No. 99. "I Will Not Cut Off Your Head"

Recorded by YOUNG DOCTOR



TRANSLATION

The only reason why I do not cut off your head is that your face would have a crying expression when I carried the head.

Analysis.—This interesting melody contains the tones F, A flat, and C flat, with B flat as an accented and E flat as an unaccented tone. The tempo is slow, as in a majority of Indian war songs, and the ascending and descending intervals each comprise seven minor thirds and five whole tones.

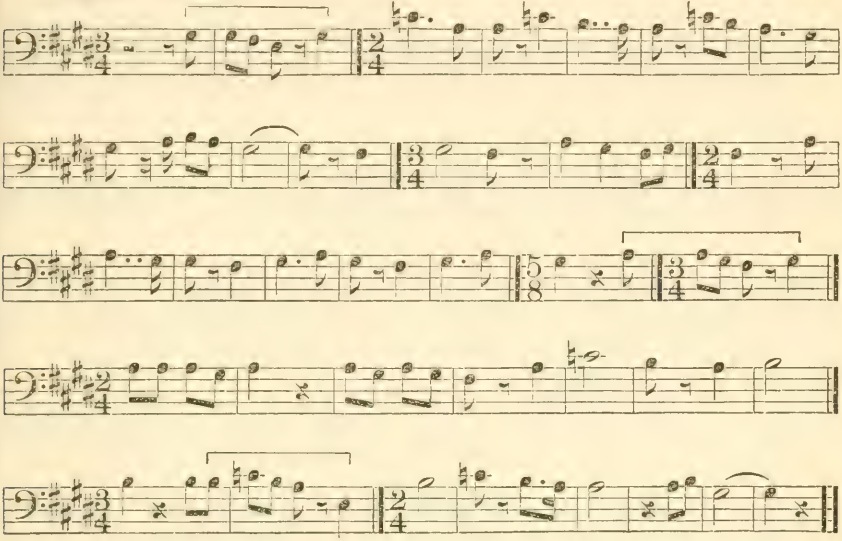
The next is a very old Makah song, the words of which are forgotten.

Makah (Catalog No. 1431)

No. 100. Song on the Way to War

Recorded by JAMES GUY

VOICE ♩ = 92
Irregular in tonality



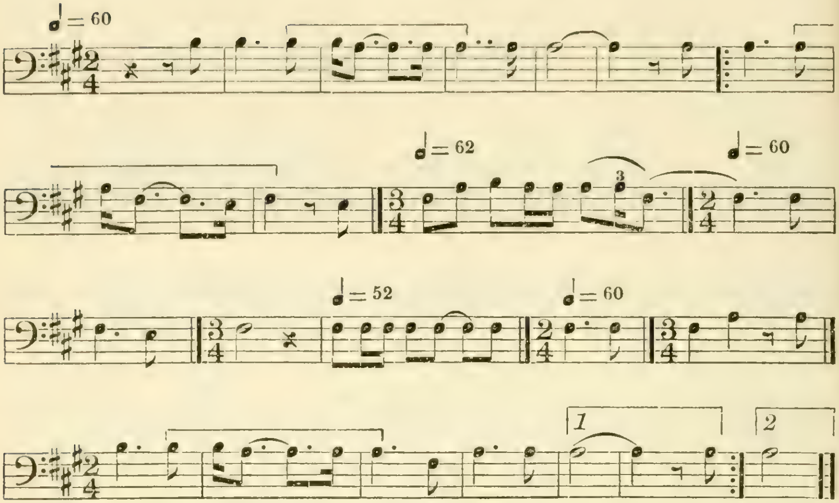
Analysis.—The tones F sharp, G sharp, and E natural occur in this song which is transcribed with a signature of four sharps and classified as irregular in tonality. Two complete renditions were recorded. In the first rendition the opening phrase contains B instead of C natural but the singer did not seem sure of himself, making several progressions smaller than a semitone until he reached the eleventh measure. Beyond that point he seemed at ease, sang the song as transcribed, and in every instance gave the tone C natural with distinctness. In the structure of this melody we note the prominence of the descending minor third with the intermediate tone as a passing tone. This appears as C–B–A, then as B–A–G sharp, and as A–G sharp–F sharp, each series being a tone or semitone lower than the preceding. The song is a particularly interesting example of interval formation.

The next song was learned by Young Doctor when he was a young man.

Makah (Catalog No. 1313)

No. 101. "You Cannot Defeat Us"

Recorded by YOUNG DOCTOR



TRANSLATION

Do not think for a moment that you can defeat us, for we own slaves from all other tribes, even from the coast tribes to the north.

Analysis.—The changes of tempo in this song suggest corresponding changes in the words which were not identified with the tones. As in many other Makah songs, the tone material consists of a keynote with a whole tone below and a minor third and fourth above. The only intervals are minor thirds and whole tones and 11 of the 16 intervals are descending progressions. The last four measures suggest other songs connected with the sea, recorded by the Makah. A short rhythmic unit occurs three times.

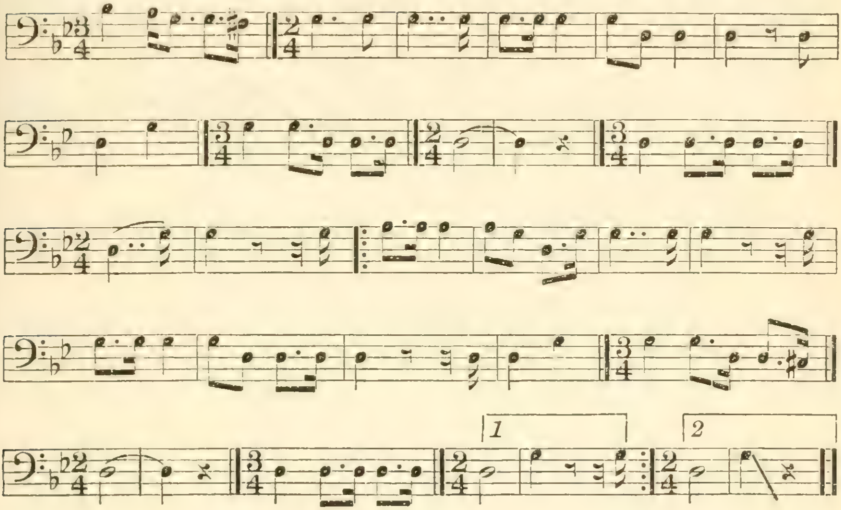
It is interesting to note the words of the next song in connection with its use. The song was sung just before attacking and again as the warriors came home in the canoes bringing the heads of the enemy.

Makah (Catalog No. 1312)

No. 102. Makah War Song

Recorded by YOUNG DOCTOR

VOICE ♩ = 84
DRUM ♩ = 84
Drum-rhythm similar to No. 55



TRANSLATION

The Makah have no equals in numbers or strength. It is nothing for us to have 40 whales on the beach in a day.

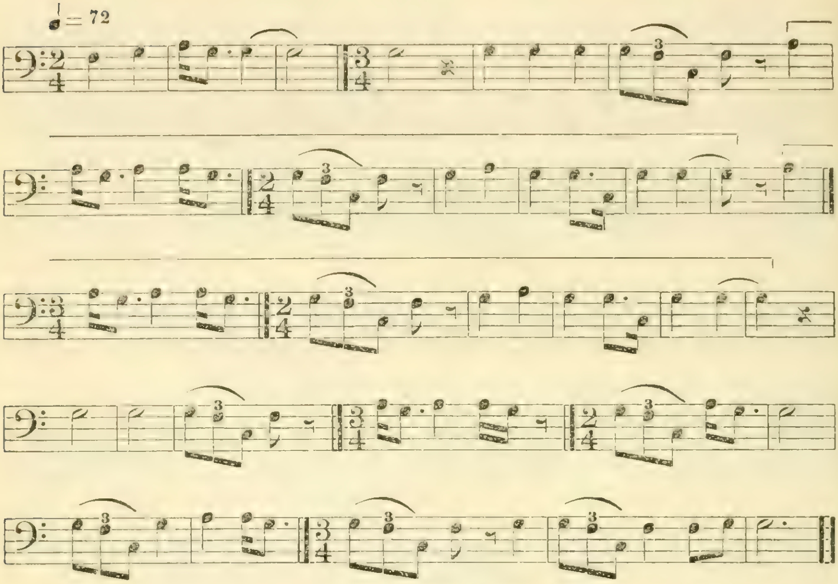
Analysis.—The progressions in this song are unusual and comprise 10 intervals of a fourth, five semitones, and three whole tones. The keynote is G, and its reiteration, together with the moderate tempo, give an effect of determination which is interesting in connection with the use of the song. Yet the rhythm is agitated and characterized by a dotted eighth note on both the accented and unaccented counts. The song is minor in tonality, with the fourth and seventh raised a semitone. Attention is directed to the downward *glissando*, following the final tone.

The following song comes from a time when so many warriors had been killed that the people who remained at home were discouraged. Youg Doctor exxpressed the opinion that, as so many wars took place because of trouble over land, this song was sung by people who were going to lose a large amount of territory. It was sung by those who remained at home while the warriors were absent on the war path.

Makah (Catalog No. 1350)

No. 103. Song of Those Who Remained at Home

Recorded by YOUNG DOCTOR



TRANSLATION

I have become weak by speaking of my home.
My home is a great home.

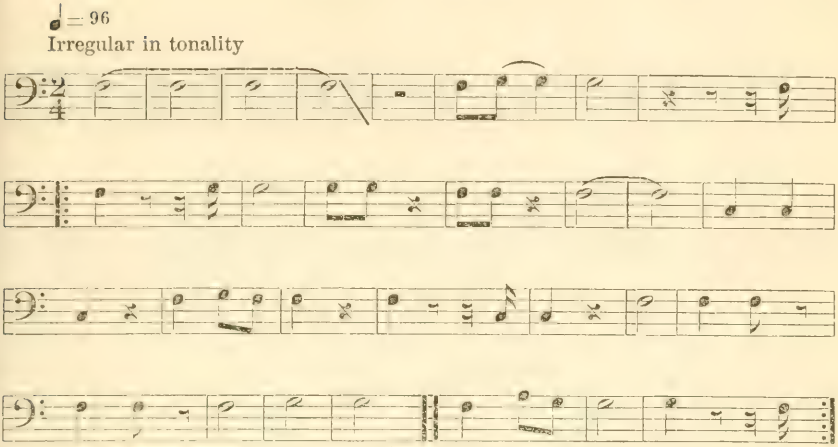
Analysis.—The characteristic phrase of this song is a descending triplet of eighth notes, occurring on the first count of the measure. An accented sixteenth followed by an eighth note is also frequent. With these agitated phrases we note a steady rhythm of consecutive quarter and eighth notes. The song is major in tonality and progresses chiefly by whole tones. Other songs ending on the tone above the keynote are noted in the analysis of No. 10. The song as transcribed was followed by a partial rendition showing no important differences.

The following Makah song was sung in the canoes by a returning war party, the paddles marking the time. The song begins and ends with a long howl during which the paddles are held upright, as during the songs sung when towing a dead whale. The song was also sung when holding up the head of an enemy in the victory dance. When this was sung in dancing the hands were held sideways at first, then the right hand was pointed upward.

Makah (Catalog No. 1388)

No. 104. Song of a Head Hunter

Recorded by JAMES GUY



TRANSLATION

There is my head (that I took).

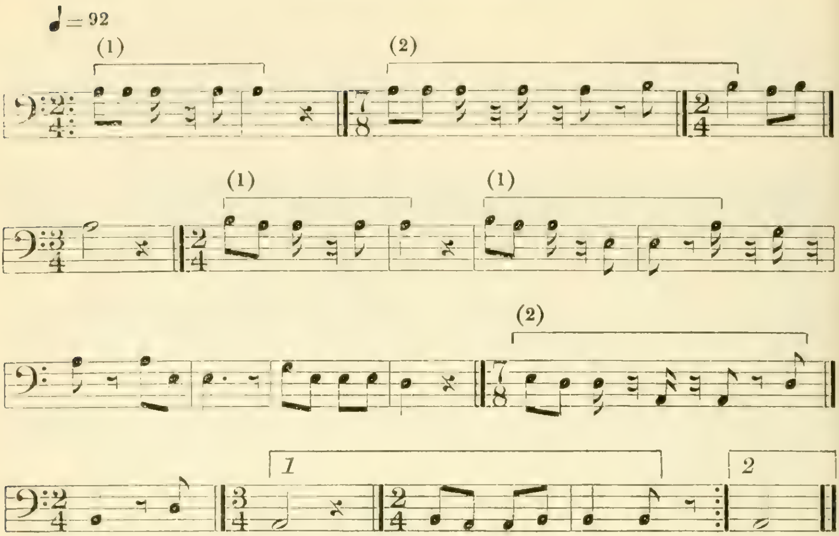
Analysis.—This song was prefaced with the sustained tones and downward *glissando* indicated in the transcription. The voice trailed away into silence, the exact termination of the tone being impossible to determine. Only the tones C, F, and G occur in this song, with A in the connective phrase between the end of the song and its repeated portion. The third above the keynote occurs only in the connective phrase which is not considered in the analysis. The melody is accordingly classified as irregular in tonality. The repeated portion was sung twice, after which the final tone (G) was prolonged and followed by a downward *glissando* like that at the beginning of the song. The progressions comprise six ascending and five descending intervals.

The next song was sung by a returning war party, the paddles marking the time.

Makah (Catalog No. 1389)

No. 105. Song of a Returning War Party

Recorded by JAMES GUY



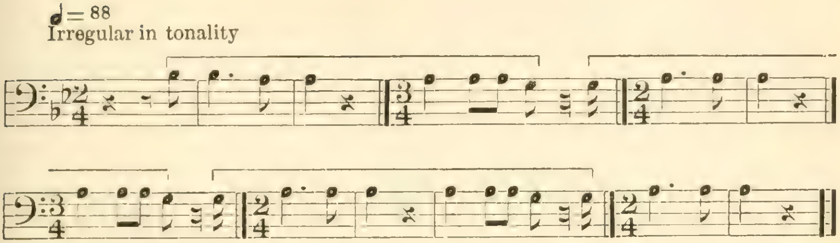
Analysis.—Three renditions of this song were recorded and show no differences. Attention is directed to the two rhythmic units, the second being an extension of the first. The frequent rests give a crispness to the melody, suggesting the steady stroke of the paddles. The connective phrase between the renditions necessitates an ascent of a seventh, which is unusual and interesting.

This and the song next following are Clayoquot songs and were sung after the warriors had entered the canoes and were preparing to start. All the village sang these songs, which were also sung by the people during the absence of the warriors. One song followed immediately after the other, when they were used.

Clayoquot (Catalog No. 1443)

No. 106. Clayoquot War Song (a)

Recorded by Sarah Guy



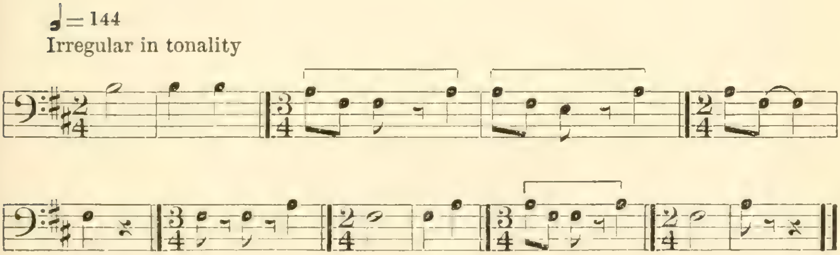
Analysis.—Variety is given to this melody by the changes from double to triple time. The melody is simple, progressing only by whole tones and ending with an ascending progression.

The words of the next song call upon the warriors to enter the house of the enemy and mentions Akse′tsus, a prominent warrior of the tribe. Akse′tsus was the grandfather of Mrs. Long Tom, who recorded many songs. Sarah Guy said that she remembered Akse′tsus when she was a young girl. He was an old man at that time.

Clayoquot (Catalog No. 1444)

No. 107. Clayoquot War Song (b)

Recorded by Sarah Guy



TRANSLATION

Jump in, Akse′tsus, and take ten.

Analysis.—This song contains only the tones F sharp, A, and B. These tones suggest D or B as keynote and, for convenience, the song is transcribed with a signature of two sharps, although classified as irregular in tonality. A rest occurs frequently in the middle of a measure. No differences appear in the renditions of the song.

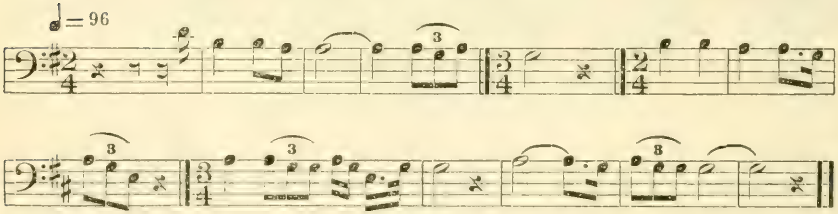
The war customs of the Clayoquot were described by Sarah Guy (Mrs. James Guy), who said the warriors of that tribe protected their bodies with an armor made of slats of wood and covered their heads with a wooden helmet under which was a braid made of bark. The material was not cedar but a tree with foliage resembling that of the cedar. The preparation of the bark was as follows: The bark was peeled from the tree, put in shallow water to loosen the outer layer, then put into warmer water, and after soaking some time it was taken out and put on a table with a ridge. Dogfish oil was then poured on the bark and it was pounded with very fresh dogfish oil, a substance used with practically every material that was woven. The wooden helmet was made of narrow strips of hard but pliable wood, pointed gradually at one end. These were woven with the bark into a case, or covering, the shape of the head.

Akse′tsus, the Clayoquot warrior already mentioned (see p. 193), would not let anyone attack a warrior of another tribe because he wanted to do it himself. The Makah warriors imitated the raven as they approached an enemy village, but the Clayoquot imitated the wolf because that tribe regarded the wolf with special esteem, even dancing and singing of it. Once Akse′tsus gave the wolf call and crept into an enemy's house. A man rose up, Akse′tsus pulled him out of bed, and the man hit him on the head with a hatchet. His helmet and braid of bark protected him from the injury; his son rushed in and together they killed the man and cut off his head. It was said that Akse′tsus sang the following song when he cut off the man's head, holding it up in triumph. The words mean "The head I have cut off is bleeding."

Clayoquot (Catalog No. 1445)

No. 108. Head Hunter's Song of Triumph

Recorded by SARAH GUY



TRANSLATION

Mine is bleeding.

Analysis.—Two renditions of this song were recorded, the transcription being from the second. The intonation was wavering, partly because of the singer's advanced age and partly because of her emotion in singing these old songs. She followed the song with the howl which belongs with songs of this class, though giving it rather feebly. The song contains the tones of the fourth five-toned scale and has no rhythmic unit.

LEGENDS

KWATI AND THE SHARK [50]

A long time ago the Indians had difficulty in going from Neah Bay village to Ozette. They had to keep near the shore because there was a big shark in the ocean. His mouth was near Tatoosh Island and his body extended to Hachu′wa, a distance of a mile and a half.

There was a man of medium or small size who began to think seriously of how the shark was killing his friends. This man went into the woods and selected four yew saplings and sharpened the ends by charring them and scraping them with a stone. When the spears were ready he got some large mussel shells and sharpened them, and when he had plenty he put them in a bag made of strips of cedar bark, woven together. He hung this bag around his neck, letting it rest on his chest. He took the four spears and tied one on the bow of his canoe, one on the stern, and one on each side, tying them very securely.

Then he made a big fire and heated some rocks. He had a little canoe, such as men use for hunting, and he filled it with salt water and put hot rocks in it. When the water was boiling hot, he plunged into it, stayed under the water a while, then came up and said he imagined the inside of the shark's stomach was like that. After being in the hot water, he emptied the canoe and went to sea. When he came near the place where the shark was, he pounded on the canoe and sang this song.

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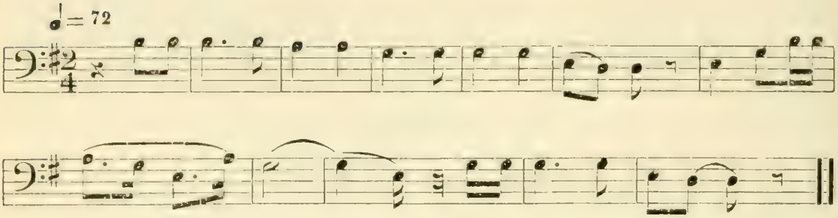
[50] In accordance with a frequent Indian custom the name of the principal character is withheld until the end of the story. This was followed in some instances by those who narrated stories of Kwati, while others used a form which is also customary, saying "That is the end of the story."

Makah (Catalog No. 1300)

No. 109. Song Addressed to a Shark

Recorded by YOUNG DOCTOR



TRANSLATION

Where are you, on whose back the waves break?

Analysis.—This is one of the most pleasing melodies recorded among the Makah and is more regular in melodic form than the songs concerning whales. It is based on the second five-toned scale, has a compass of six tones, and is characterized by a descending trend. This descent occurs without interruption in the first five measures, and again in the subsequent six measures. Both sections of the song end in the lowest tone of the compass. The progressions, except for two ascending intervals, consist of whole tones and minor thirds.

The shark did not appear immediately after he sang this song, so he paddled out and sang it again. Then the shark appeared, and opened its mouth. This made such a strong current that the canoe was being drawn into the shark's mouth. When the man felt this he tied his paddle to the canoe. The spears at the sides hurt the shark's throat and prevented the canoe from going down, but the man was swallowed by the shark.

After reaching the shark's stomach the man went from one end to the other in order to locate the heart. Finding it, he tried to cut it with the mussel shells but broke one after another. When he had only a few shells left he had to work very hard because the shark tossed about so he could scarcely stand. When he had cut the heart from its place it fell down and the shark lay still. Then he knew it was dead. After the shark had been quiet a while it began to rock. The man knew this was caused by the waves. Then the shark was quiet and he thought it must have been washed ashore. Soon the birds and little animals began to cut from the outside to get the entrails. (It was believed that, before this time, the birds and little animals had no intestines.)

The man said, "Cut carefully or you will hurt me." The birds and animals were surprised, and when they had made the opening large enough the man came out of the body of the shark. He was bald. Then the birds and animals cut a larger hole so they could get his canoe out.

The man had been absent from home so long that his parents mourned him as dead, and they were surprised when he came home. The father was crying when one of the younger boys knocked and told him that his son had been found inside a big shark that had been washed ashore. The weeping father told the boy to go away and not tease him, but after a while the man himself came home. There was never another shark in that place. Out on the cape there used to be a rock with two yew saplings near it, and the people always said that was the place where the man did his singing, and that he still pounded on the rocks.

The name of the man was Kwati.

The Rock That Grew Higher

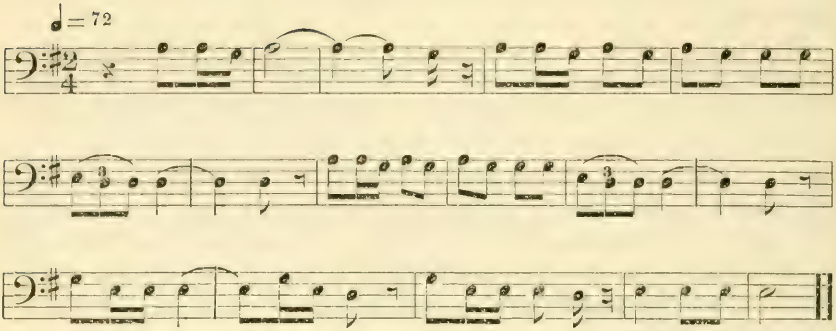
This story is not connected with Kwati. There was a tall rock at Cape Flattery, called Ta′tsadak, commonly known as Pillar Rock. A certain young man used to climb this rock, which was rather high but possible to climb. This young man took the gull eggs for food and killed the young gulls. He had his canoe tied so he could throw the game down into it. Once when the man had killed an unusually large number of gulls and put them in the canoe the old gulls beat their wings against the rock so that it grew hot. The man could see that the heat caused the rock to grow. (It is said there is now a circle on the rock which shows where the new part began.) The man was on top of the rock, and as it grew he went up higher and higher. When it was discovered that the man was up there, the chief got his people together and told them his son was on top of the rock and could not get down.

The wise men said, "Take a small sinew, tie it to an arrow and shoot it toward him." But the rock was so tall that even a strong man could not shoot an arrow to the top. After a time the man grew weak. He told the people below that he thought he would live longer if he could have a drink of water. They said, "Pray for rain." The man prayed for rain and sang the following song. It was said that people used to believe the singing of this song would bring rain at any time.

Makah (Catalog No. 1301)

No. 110. Song to Bring Rain

Recorded by YOUNG DOCTOR



TRANSLATION

Rain, please come down and fill the depressions in the rock.

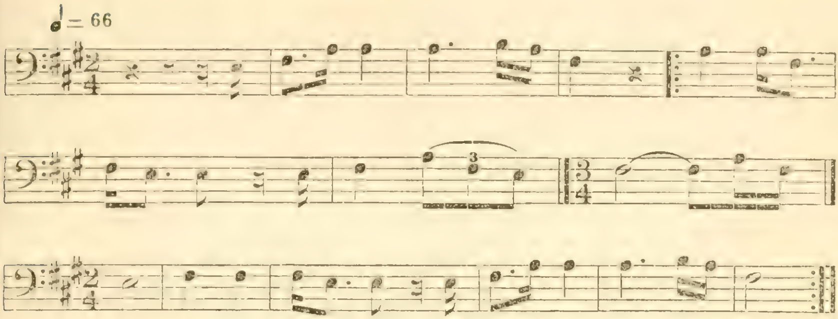
Analysis.—This song is classified in the key of E minor because of the prominence of the minor third E–G and the ending on E. This is the simplest classification. Another method might consider D as the keynote, with the song ending on the second. An eighth note followed by two sixteenths occurs frequently and forms a part of many phrases but is not sufficiently detached to be considered a rhythmic unit. The melody progresses chiefly by minor thirds.

There was a little rain, and the man grew a little stronger as he drained the water in the little depressions of the rock, but when this was gone he grew weaker again. The people said, "You had success before, you had better try again." So the man sang the song again, and once more the rain fell. The man felt better but he was very weak. As he grew still weaker he called down, "I am going to die anyway and I want to be buried down there." Then he sang the following song which belonged to his brother and was addressed to his "chum."

Makah (Catalog No. 1302)

No. 111. Song of the Man on the Rock

Recorded by YOUNG DOCTOR



TRANSLATION

You will always find me by the beating of my drum.

Analysis.—A peculiarity of this song is the absence of any interval larger than a minor third. The repeated portion was sung several times. It is a pleasing melody with no suggestion of the despair which is contained in the words. The legend stated that "the man cried as he sang this song," and the singer imitated this action when recording it, making the melody difficult to transcribe.

The man was weeping when he sang this song, for he knew that he was about to leap to his death. After the song he leaped into the air. He seemed to burst as he fell, so that when he reached the ground there was nothing left but a few drops of blood. His father gathered up what remained and buried him at Wyatch.

The story explains why the rock is so high.

In a different version of this story, recorded by Swan, the man did not leap but remained on the rock and died there. "His spirit, say the Indians, still lives on the rock and gives them warning when a storm is coming on."[51]

STORY OF THE NINE BROTHERS

Related by JAMES GUY

Kleba′bĭt (redheaded woodpecker) and his wife lived at Wyatch. One day he told his wife to get ready and they would go over to Ocean Beach. There was a village by the ocean and near the village were some small trees. Kleba′bĭt took his wife to a little tree, made her get up in the high branches, and cut off all the lower branches so she could not get down. Then he went home and left her there. The name of Woodpecker was pronounced Kli′kaba′bit by another informant (cf. pp. 204, 229).

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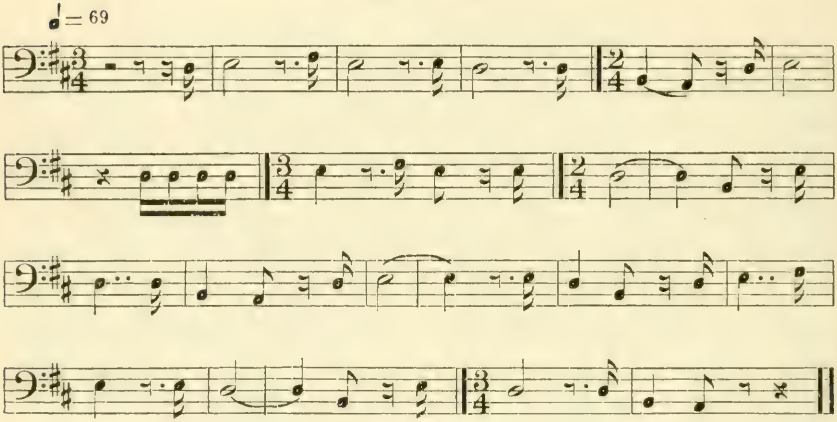
[51] Swan, op. cit., p. 87.

His wife had nine brothers and the next day they went to the ocean to shoot ducks. There were three canoes with three men in each, and they took bows and arrows with which to shoot the ducks. One of the men shot a duck and it went toward the shore. They followed it and when they came near the shore they heard their sister crying and singing the following song.

Makah (Catalog No. 1392)

No. 112. "In the Treetop"

Recorded by James Guy



TRANSLATION

O brothers, here he has put me in the treetop.

Analysis.—In this melody we find a broken phrasing and a halting expression. There is no rhythmic unit but a sixteenth note occurs at the end of almost every measure. Attention is directed to the seventh measure from the beginning and the next to the final measure which are in triple time, adding to the effectiveness of the rhythm. The melody tones are those of the fourth five-toned scale. Progression is chiefly by whole tones, except for ascending fourths and descending minor thirds.

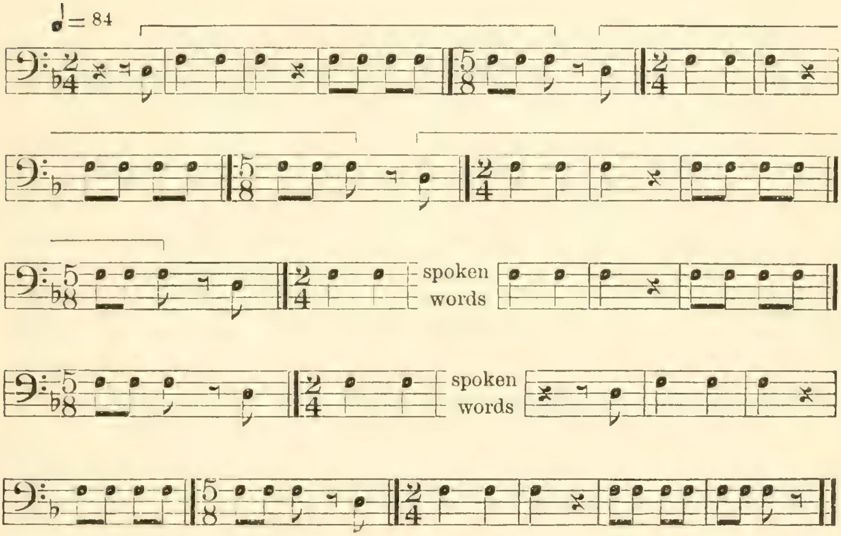
When the men in this canoe recognized their sister's voice they went and told the men in the other canoe, saying, "We heard our sister sing 'He has put me in the treetop.'" All the men came ashore and found red strawberries growing around the foot of the trees. One of the brothers was a hunchback and he ate strawberries all the time. The oldest brother tried to climb the tree and reach his sister, but he could only go up two steps, then the next to the oldest tried and he also could go only two steps. The third brother climbed one step higher and the fourth brother went up four steps. The fifth, sixth, seventh, and eighth brothers climbed five steps and then slipped back. The ninth brother was the hunchback, who seemed indifferent and was busy eating strawberries.

The oldest brother said, "We do not expect you to succeed but you must try." He threw the hunchback against the tree and the little fellow made a chattering sound with his lips, took the form of a squirrel, went part way up the tree and came down again. He did this four times and the fifth time he sang the following song. Between the phrases of this song the singer exclaimed "Sing, all sing, and sing loud. Sing louder."

Makah (Catalog No. 1393)

No. 113. Song of the Squirrel

Recorded by JAMES GUY



TRANSLATION

My tumanos is the squirrel.

Analysis.—The simplicity of this song is interesting, as the song is supposed to have been sung by the squirrel. Its steady rhythm is like that of a squirrel's chatter but the slow tempo is in contrast. The transcription represents the first rendition, later renditions being similar but not identical in every respect.

The woman was hung between two trees, one hand tied to each tree, and the strawberries that the hunchback had eaten were her tears. When he untied the twisted cedar boughs that fastened her arms she was stiff and helpless, so her brother put her across his shoulders and brought her down in that way.

They took her home and the hunchback, who was a doctor, treated her to relieve the stiffness of her body.

When she was all right, they told her to go back to her husband's house, and they would find a means of revenge.

After one year the oldest brother told the others to get ready to go for mussels. The brother-in-law was there and the oldest brother asked him to go with them. The men got into a large canoe and paddled out to a tall rock, around the end of the point. This rock was called Kadi′dabat. All got out except the two youngest brothers.

The oldest brother went around to the ocean side of the rock, which is hollow, and he found many mussels there. After a while he called to his brother-in-law, saying, "Come here, the mussels are plenty around here." After the brother-in-law had been gathering them for a while the oldest brother said he would take the catch back to the canoe. On his way to the canoe he told one of his younger brothers to go to a higher peak of rock and defecate. He was to tell the excretion on the rock to reply to anything that called. The oldest brother had taken some of his brother-in-law's mussels along, and all the brothers got into the canoe.

After a while the older brother-in-law called, and the excretion on the rock called in reply. When he called again and asked someone to come and help him carry his mussels to the canoe there was only a faint sound in reply. He grew suspicious, came out of the hollow, climbed a rock and looked across the water. There he saw his brothers-in-law paddling the canoe and almost home.

A sea parrot was flying across and he called to the parrot, "Take me ashore." The parrot replied, "I can only carry a little periwinkle shell and that loads me down to the water."

Then a seagull flew by and he called, "Take me ashore." The seagull replied, "I cannot, you are too large and heavy." He saw a hair seal and cried, "Let me get into your canoe and go ashore." The hair seal replied, "That is impossible. I go under the water so often that you would be drowned." Then a sea lion came along and he said, "Let me get into your canoe and go ashore." The sea lion answered, "That is impossible. I can stay under the water so long that I often pass by two tribes. You know that you would be drowned in that time."

When he saw a whale he made the same request and the whale asked where he lived. The man told him. Then the whale said, "All right. I'll take you home." The whale came alongside the rock and the man got on. As he got on, the whale asked if he would like to punish those who had left him there, and the man replied, "Yes, if it can be done."

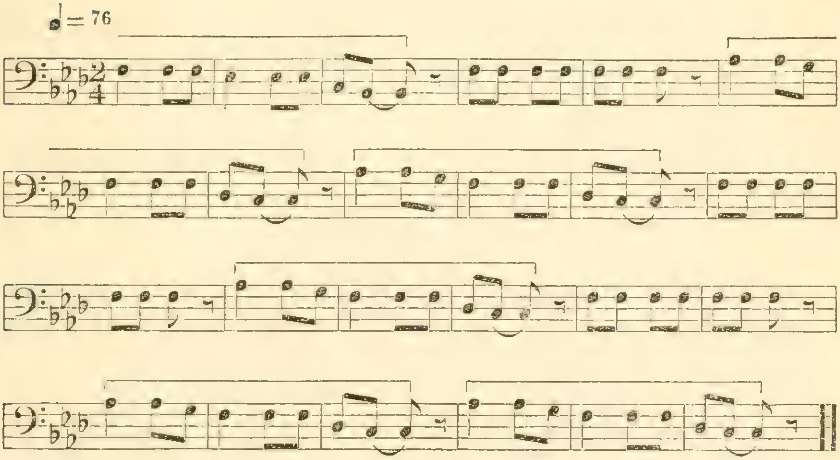
The whale told the man that it would be easy to punish those who had left him there and gave him a headdress, saying the people would fall dead when they saw it. The whale also gave him a liquid by which he could restore to life any whom he desired. The headdress represented the sisichiu, a mythical creature of the deep who occasionally appeared to men. Such appearances were to test their bravery and, if the men survived the ordeal, they attained success in their undertakings. (See p. 31.)

When evening came the whale landed the man at his home village. The man went ashore, went up to his house, and knocked at his door. His little slave man heard him knocking and sang the following song. This is a "crying song" with gliding intervals.

Makah (Catalog No. 1394)

No. 114. Song of the Little Slave Man

Recorded by JAMES GUY



TRANSLATION

Whoever is knocking at the door is only pretending that he is my master.

Analysis.—The melodic structure of this song is unusual and is interesting in connection with its supposed origin. A whole tone does not occur in ascending progression and is not prominent as a descending interval, the characteristic progressions being a descending major third followed by a descending semitone. The song consists of six phrases with a descending trend and three which are repetitions of a single tone, also several connective phrases. All the tones of the octave occur in the song, which has a compass of seven tones.

After the slave opened the door, the man did not make himself known. He stayed in the house that night, and early next morning the oldest brother found a whale washed ashore. He called his brothers to sharpen their knives and make ready to cut it up. They did not wait for the tide to go out, but went into the water where the whale lay. Then the man got on the roof of his house and called to his brothers-in-law, saying, "Don't you know me? I am Kleba'bĭt." As the men looked they all dropped dead.

Then the whale began to come to life. The blubber twitched a little, then the pieces of blubber that had been cut off his body got back in place again. The whale began to move and then it splashed into the ocean.

After the whale had gone to the ocean Kleba'bĭt and his little slave came down to the dead men. "Which was good to you while I was away?" asked Kleba'bĭt. The slave pointed to one after another, saying, "he was good to me," until he had pointed to them all. Then the man poured into their mouths a little of the liquid given him by the whale. So they all came back to life. The name of the little slave was Kwati.

That is the end of the story.

The three next stories concerning Kwati were related by Edwin Hayte.

KWATI AND HIS MOTHER

One day Kwati was making arrows and his mother was making a mat. The old woman was thirsty and said to Kwati, "Get me some water, I am thirsty." Kwati said, "No, I am making an arrow."

His mother said, "Perhaps I will turn into a bluejay. Go and get me some water." Kwati replied again, "No, I am making an arrow."

Then his mother began making a noise like a bluejay—"kwish, kwish." Kwati started as fast as he could to grab the bucket and get some water. When he returned with the water there was a bluejay sitting on the rafter of the house. He held up the bucket, saying, "Here, mamma. Here is the water." Then she flew outside and sat on the roof. Kwati held up the bucket as before and said the same words, but she only replied "kwish, kwish." Kwati got an arrow and tried to kill her, but she flew into the woods. He chased her away up on the mountains. He chased her until he had no more arrows and then he started back. As he went on his way he sang a song with the words "mamma, mamma," and cried. (It was impossible to obtain this song.)

He went to the beach the next day and saw broad, smooth rocks that looked like his mother's bosom, and he cried again.

KWATI AND THE SHARKS

Kwati was slave to a chief and fished every day because the chief told him to. The chief had a boy who wanted to go with Kwati, so Kwati said, "All right." They went to a place where there were many sharks and Kwati started to fish. He tied a rope around the boy's body to use as bait and said, "If a shark comes near you, pull the line." A shark came along, the boy pulled the line, and Kwati drew him up and took him into the canoe. The sharks came on top of the water. This was repeated a second and a third time.

Kwati had a short spear in the canoe and he speared a shark, which went down. Then the boy began to vomit. Kwati said, "Don't tell your father."

They went home and the boy was sick. His father said, "What is the matter?" and the boy told what Kwati had done to him.

Next day the father put a stone in his canoe and went out where Kwati was fishing. He took a rope and tied one end around Kwati, the other end being fastened to the heavy stone. "Jump out," he said to Kwati, who went into the water, and then he threw the stone out of the canoe. Kwati went down to the bottom. There he found the house of the shark he had speared. It was a large house, for this was the chief of all the sharks. Kwati had on a crown of shredded cedar bark and he sat close to the front of the big house. The chief was sick and made a sound of pain. Kwati knew this was due to his spear but the chief did not know that a spear had touched him.

A shark came out and saw Kwati, and then Kwati made a noise peculiar to Indian doctors. The man went in and said, "There is a doctor outside." The chief said, "Bring him in." When Kwati entered the room he saw his spear sticking in the shark, who was very sick. The shark said, "Ask if he will doctor me."

The chief had two daughters and he gave one to Kwati, but Kwati was not satisfied. He wanted both daughters.

Kwati touched the spear a little and the shark cried out with pain, then Kwati began to doctor him. After a while Kwati pulled out the spear and the shark felt better. He took the spear outside and threw it away, and the shark did not see it. When Kwati went back he doctored the shark some more and said, "You will be all right now."

Next day the chief's daughters began to heat water. Kwati was small and homely and they thought they would put him in hot water so he would get better looking. They did this, and he married them both and stayed there quite a while.

At last he wanted to go home and the chief began to get the sharks to take him home by night. They made him a big house in one night and put paint on the outside. In the morning the people saw the house but did not know whose it was. They said, "It must belong to a rich man." Kwati's face had changed so that they did not recognize him. The chief of that village was the man who drowned Kwati and he invited Kwati to his house. Kwati and his wife went down but the chief did not know him. The chief thought that Kwati was a chief like himself. The people tried to find out who he was but could not do so. Then Kwati went away.

The shark woman stayed quite a while, but later she went away, and when she went under the water the house disappeared. Then the people knew that Kwati had been there. He had to go back again and work for the chief.

Kwati and the Girl With the Fish

Related by Mrs. Wilson Parker

Kwati had been out fishing and when coming home he sang a song with the words, "Come with your baskets, Hakwa'lbatskas", the latter being the name of the daughter of Hakwa'lbat. (This song was recorded but not transcribed.)

The father of this girl was a chief and he told her to go and get the fish. She did not want to do this, but her father said she had better, and so she consented. He told her to take an extra long packing mat to protect her clothing, and she did so.

She went down to the shore and met Kwati, who filled her basket for her. When she was ready to go he said that her dress was geting wet and pushed it up out of the way. This vexed her, and she tossed her head. The basket dropped and all the fish spilled out. The basket was full of black bass, which have sharp spines on the back fin. Many of these hit Kwati and knocked him over.

The girl went home without her basket, and her father asked, "Why have you no fish?" She replied, "Kwati bothered me," and told her story. She said, "Just wait and see if he comes home. He got badly pricked and will be ashamed to show himself."

Kwati never came back.

Young Doctor, who is familiar with the old traditions and stories, said that Kwati once assumed the form of blue-back salmon (which is a small fish) but he was as large as a whale, and on another occasion he turned himself into a salmonberry sprout as large as a spruce tree. Kwati "did not command respect and was often clown-like, but in some instances he was a great help." As an example Young Doctor related the following story.

KWATI AND THE BOX CONTAINING THE DAYLIGHT

Related by YOUNG DOCTOR

Kwati brought the box containing the daylight and this is the way he obtained it. He made himself very small—a tiny little man. His blanket was only about 30 inches square. On his head he wore a ring of pounded cedar bark and on the front of his headdress there was the head of a duck. Wearing these things, he sat down on a bank at the place where the owner of the daylight drew water. (The owner of the daylight is referred to as the "Form," a term used by the interpreter in another story, in which the apparition leads a man into the mountains. No attempt was made to obtain a description of this being, who was later designated as "the man.") While Kwati sat there the Form came to draw water, saw Kwati, and asked where he came from. Kwati made a hissing sound and the Form said, "Do you come from a country with that name?" Kwati repeated the sound. Because he used that sound so often the Form gave him the name of Sisup, meaning "man from Sis."

Kwati allowed the Form to make a slave of him, was very willing, and did all he was told and a great deal more. After a long time the man began to trust him. Kwati knew that the man had a box of which he was very careful.

One day Kwati's master told his daughters to take the little slave man to certain rocks to gather mussels and other things. When they reached the place, the daughters told the slave to take care of the canoe while they gathered the mussels. After a while Kwati got down in the bottom of the canoe and pretended to sleep. Then he rocked the canoe gently, then still more, until it drifted away while he still pretended to be asleep. The girls saw this and called to him. He pretended to wake and paddled in close, but soon he pretended to sleep and the canoe drifted again. The girls called but he paid no attention, and when he got far enough away he paddled for his home. In the canoe he had his master's box.

He pressed a certain place in the box and caused the world to be dark, then, after a long time, he pushed the lid open and told it to be suddenly a very bright day. Then he ate his breakfast, and as soon as he had finished breakfast he made the day suddenly into night. He was not very gentle about it. When he had slept long enough he shoved the lid off and told it to be a very bright day. Just by the sudden changes of light and darkness the people decided that Kwati must have something to do with it and should be stopped.

Kwati was very proud and boastful, and when it was day he just lounged around and said he had day and night in his power.

One day the former owner of the box came and killed Kwati and took the box back again.

Young Doctor said there were no songs with this story and he thought perhaps it was because this was the end of Kwati.

The next story is concerning the time when the birds and animals were human beings.

DEER AND THE CANARY BIRD DANCERS

Related by MRS. WILSON PARKER

It happened one day that Deer was getting ready to burn the splinters from the bottom of his canoe. He had the strips of cedar ready and the canoe in position. Then a company of women planned to dance and distract his mind. They believed that if they danced long enough he would forget his work, hold the torch too long in one place, and let his canoe burn. They believed this because he had so much curiosity, which, of course, is a characteristic of the animal today.

Deer's wife heard of this and went to him and told him the whole story. He said, "Why should I watch dancers when I am fixing my canoe? I am busy." His wife warned him, saying, "You always forget your work, you are so curious."

The dancers came, and Deer was quite brave for a long time. Then he turned slowly, held his torch too long in one place, and his canoe burned up. His wife said, "I told you that you would forget what you were doing."

The dancers were the canary bird girls (*who'whoĭk*) and in their hands they held rattles made of sea-parrot beaks which they shook as they danced. Their song was recorded but not transcribed. The words of this song were as follows:

"Watch, the canary bird girls are dancing."

THUNDERBIRD AND BROWN THRUSH

Thunderbird went to another village to play the hoop game with a bird called Klu'hĕb who was a rich man. This was during the winter. In the game a huge hoop, or ring, of cedar bark was thrown by Bear, and the contestants tried to shoot arrows into the rolling hoop. Bear was always chosen to throw the hoop because he was so strong. Kingfisher was on one side and Crane on the other. Thunderbird was good at that game.

When the game was finished the rich man asked everyone to go into the house and eat. He invited Thunderbird to go in and they all talked together.

Brown Thrush was the wife of the rich man and she had three empty cedar boxes in the middle of the house. The little bird began to sing, alighted on a box, and immediately the box was filled with salmonberries. She went to the next box, sang again, and that was full of salmonberries. Then she went to the next box, sang, and that too was filled with salmonberries.[51a] Thunderbird fell in love with her. She stood behind him and he reached around and squeezed her. When the people had finished eating and started to go home Brown Thrush eloped with Thunderbird. So the rich man lost his wife. He found out that she had gone away with Thunderbird.

The rich man asked everybody to come to his house and he told them about it. Kwati was there. One man said, "They will want salmonberries, so she will go to pick them." That night the people started out to try to catch Brown Thrush, and Kwati changed himself into a big salmonberry. When the people from Thunderbird's village were picking berries, one woman saw the great salmonberry (one informant said "two feet across," another "as large as a house") and exclaimed, "That is Kwati." So the people went home without catching Brown Thrush.[52]

They had another meeting and decided to tempt her with salmon. There was a little river where Thunderbird lived, and Kwati became a big fish, and the man who had lost his wife became a little fish. Thunderbird had a wooden fish trap that he put in the river, but the people of his village caught many fish with a spear and hook. Kwati wanted the woman to catch him in that way. A little boy speared Kwati and Brown Thrush was going to smoke him but he was so heavy that the pole broke.

Thunderbird caught a little fish and said, "My! What a nice looking fish." His wife said, "Give it to me." He did so, and she wanted to go home and cook it. Then she found it was her first husband, and she ate it. When she had finished eating it she was going to put the bones in the water, so she walked into the water until her ankles were covered, then her knees, her waist, and finally she was in the water up to her neck. An old man on the shore kept saying, "Don't go out too far," but she paid no attention and went farther and farther. The fish grabbed her and took her home. They reached their own village.

[51a] A northern version of this story, presented by Boas, relates that Thrush, the wife of Woodpecker, provided berries in a similar manner. Op. cit., p. 712.

[52] In this connection it is interesting to note that the writer recorded, among the Minnesota Chippewa, a story of a strawberry so large that the people camped beside it and fed on it all winter.

The next day the people had another meeting to get even with Thunderbird. One man said, "We ought to use a whale because Thunderbird catches whales." Kwati was there, and the rich man said, "Go down and ask the whales if we can have one." Kwati went down, and an old whale gave him a mussel, saying, "Take this to the rich man but do not open it." Kwati opened the mussel on his way home to peek into it, and a whale went out of the shell—*Whusht.* Kwati was frightened, so he took the empty shells and cut his legs so they bled. The old whale heard the noise and knew what had happened. He said to Kwati, "What is the matter?" Kwati replied, "I fell down and cut myself on the rocks." The old whale put the whale back in the mussel shell, and this time Kwati took it to the rich man.

The people got ready that afternoon. They put a lot of men and rocks inside the whale. Kwati was inside the whale too.

Thunderbird had an old father and three brothers. Early in the morning the old man saw a whale in the bay. He went and knocked on the door of his oldest son, saying, "There is a whale in the bay." He called his oldest son, who got ready, flew, grabbed the whale, and started to fly, but the whale was too heavy. Kwati had a rope of cedar boughs and when Thunderbird's talons went inside the whale Kwati tied them together with the rope. He also took mussel shells and cut between the bird's toes.

The old man knocked on the door of his second son and said as before, "There is a whale in the bay." Everything happened as before. Then the old man knocked on the door of his third son, saying, "Go and help your brothers." He went there and asked, "What is the matter?" One replied, "The whale is too heavy," the other said, "Come on this side." The same thing happened. The whale rose a little when they started to fly and then dropped back. Then the old man said, "There is something wrong. Don't grab him." So the youngest son did not get caught.

At last the whale went to the beach and turned into a rock. It turned into a big rock shaped like a whale with two thunderbirds on top.

That is the end of the story.

The story next following was related by Edwin Hayte, a former successful whaler and a reliable member of the Makah tribe. He said this and the stories of Kwati (pp. 195–197, 199–208) were the Makah version of stories that are also told on Vancouver Island.

STORY OF THE STOLEN CHILDREN

The children of the village went in a big canoe to gather shells. A child of the chief was in the party and they went far down the shore, landed, and began to pick up shells. A big woman came out of the woods chewing spruce gum and carrying a large basket. She said, "grandchild," put her gum on all the children's eyes and threw them into her basket. Then she packed it on her back and went into the woods. She lived on a big prairie beyond the woods and there was a little stream near her house,

One child could see a little and he jumped out of the basket, walked to the beach, got into the canoe, and paddled home. Everyone said, "What is the matter?" The child pointed to the gum in his eyes and told his story. Everybody began to cry because of the lost children. The chief and his wife cried every day. His wife went down on the beach and cried, she blew her nose, and what fell on the sand began to move. She stopped crying, carried it home, and it became a baby. (Mrs. Albert Irving said it was Kwati who worked this miracle.) Her husband was in bed with the blanket over his head but she wakened him and showed him the child. In a short time the child could walk, for it grew very, very fast, and before long the boy had a bow and arrows and could shoot birds.

The old couple cried every day, and the boy asked, "Why do you cry every day?" The woman replied "Because your sister is lost in the woods. A big woman carried her away in a basket." The boy said "I will go and get her," and he began to make arrows.

When he was ready he went to the place where the children had gathered shells, then he went into the woods and came to the prairie where the big woman lived, and he saw smoke at the opposite end of the prairie. A tree was near the stream and he climbed up in the tree. Soon the big woman came with a bucket. She looked in the water, saw the boy's reflection, and thought it was her own. "How pretty I am," she said, and rubbed her face, ears, and neck.

The boy threw bits of bark and at last she looked up and saw him in the tree. She said that she wanted to look like him, and the boy said, "Get a big stone." She got a big stone and packed it in her blanket. "Get another big stone," said the boy, so she got another big stone and packed it in her blanket. Then the boy said, "Put your head on that stone." She did this and he threw the other stone on her head but did not kill her.

"Why," said the woman, "I did not think you would do that way." The boy did it again and the woman said, "You cannot kill me because my heart is over there in the house."

They went over to the house where the heart was hanging up. The boy shot it once and the woman dropped to the ground. He shot it again, the heart fell down, and the old woman was dead.

The stolen children were hanging from the rafters in the house as she was smoking them. The boy took dogfish oil and rubbed their eyes and they awoke, saying, "We have been asleep a long time." The boy took them home and everybody was glad.

Then the boy began to make many arrows and when he had made a great many he called everyone to go down on the beach, saying he was going to shoot to the sky. Everybody watched. He started to shoot his arrows into the sky and he shot so fast that one arrow stuck in the shaft of the previous arrow until they formed a long rod. This came down to the ground and he twisted it into a rope, climbed up the rope, hand over hand, and was going to the sky to marry the moon's daughter. The moon had two daughters and he wanted to marry one of them.

When he reached the sky he saw a nice place covered with grass, he saw a fire in the direction he was walking, and he also saw two blind women digging roots. One of the blind women asked him where he was going and he replied, "I am going to marry the moon's daughter." She said, "When you get to the moon's house you will see a big cod on each side of the door, inside the house." She gave him what she was digging and he put it in his basket. She said, "Watch the fish. He will try to kill you if you go in," and she instructed him in the use of the root she had given him.

The boy walked on and came to the moon's house, went inside, and saw the fish. The boy jumped, the fish tried to bite him, and he turned into the substance from which he had been made. Then the fish went back to its place and he resumed his human form.

The moon started a big fire to cook the lizards, frogs, and snakes which were its food. The boy pretended to eat but he put the frogs in his basket and ate the root given him by the blind woman; he also put some in the fire, for the blind woman had said, "Put this in the fire and if the fire goes down you will marry the girl." If, on the contrary, the fire should become so hot that he had to move away, it was a sign that he would not marry the girl. Four times the moon started a big fire and every time he threw the root into the fire it died down, so the moon said, "You may marry my daughter."

The next day the moon said, "Son-in-law, go and cut some wood." Again the fish jumped at him and he changed into the substance from which he had been made. In a short time he resumed his human form once more. He started to split a tree and the wedge sank down in the wood. The moon said, "Go and get the wedge," so the boy went down into the opening and the tree came together, but he changed again into the substance from which he had been made. Afterwards he changed back to his human form and they went home. The moon had found that he could not be killed.

It is interesting to note that the moon tried in four ways to kill the boy. In the complete story each method was tried four times without success.

The change from human beings into animals was attributed to Kwati by some persons but one informant (Mrs. Helen Irving) said that Kwati was antagonistic to this change, relating the following legend.

Kwati Becomes a Deer

Kwati was sharpening a mussel shell when someone came and asked, "What are you doing?" He replied, "I am sharpening these shells to use on the man who will try to change our form."

The man said, "Show me your shells."

He put one shell on each side of Kwati's head and they became ears, then he slapped Kwati on his hip. The man's hands were white with dust from the shells, so he left white marks on Kwati's hips. Kwati ran away, changed into a deer, and to this day the deer has dusty white marks on his back.

CARE OF LITTLE CHILDREN

An interesting phase of Makah life is the care bestowed upon little children. The information on this subject was given chiefly by Mrs. Wilson Parker (pl. 2, *a*) who contributed data on the medicinal uses of plants (pp. 313–319). Mrs. Parker is mother of the writer's interpreter, Hazel Parker Butler.

The presence of slaves among the Makah made it possible for families of high social position to spend much time with their children and to enjoy their infancy. Everyone was required to be happy and cheerful when near a baby. It was said that if conditions were otherwise the child "might get discouraged with this life and die." It was believed that a baby would die if its parents quarreled and separated. A favorite custom was to speak of a child as performing the actions of an adult, such as gathering food or giving a feast. In the latter case the parents distributed food. The old Makah never held a baby quietly, they always talked either *for* or *to* the child, and they usually held a baby while it slept. From these customs there arose a poetry of child life which had not been found in any tribe previously studied. Care was bestowed upon the body of an infant, massage and other means being used to make it straight and well proportioned.

If the daughter of a chief expected a child she told her mother, who told the father, and he gave a feast at which he announced two possible names for the child, one for a boy, the other for a girl. The names might be selected from his family or hers, the choice being from the side which had the higher social position. Among the names suitable for infants were "Clear eyesight" (for a boy), "A little person" (for a girl), and "Owner of a house" (for either a boy or girl). Special care was taken that the expectant mother should be cheerful. She was not allowed to look at anything horrible and was instructed not to touch her body with her hands if she were frightened. A woman of good family was not allowed to do any hard work, such as carrying wood or water, but she was required to rise early in the morning. She might return to bed after breakfast if she desired, but she was required to pursue regular habits of life. Her food was regulated to some extent. She was not allowed to eat anything unpleasant in appearance, such as the octopus or the hair seal, and she must not eat anything that had been partially eaten by herself or others. She might take only two mouthfuls of water at a time and must cease eating before she was satisfied. A month before the child was born she began taking medicine to secure an easy confinement. It was believed there would be a scarcity of fish that year if she ate fresh fish at this time.

As soon as a child was born, and before it was bathed, there began a systematic massage (or manipulation) of its body. This was done "while the bones were soft." The ridge between the eyes was "fixed" and the shape of the nose received attention. It was said that some babies were born with flat noses and others with "pug noses," but these were skillfully and gently corrected. The cheeks were rubbed upward to prevent sagging and the eyes were rubbed outward to remove "puffiness," while the eyebrows were rubbed "to get them in the proper place." The wrists and ankles were rubbed toward the body to insure slimness. The same manipulation was repeated every time the baby was taken from its cradle, which was three times a day, morning, noon, and night, and was continued until the child could creep. The rubbing of the child's back was not begun until some time after the other manipulations. Then the child's spine was rubbed by passing the thumb from one vertebra to another, always in an upward direction.

The child, after being bathed, was put in a "woven cradle" which was used about 4 days. The specimen shown in plate 15, *a*, had been used in Mrs. Wilson Parker's family and she arranged a modern doll in the cradle. Pads of pounded cedar bark were placed around the child, their purpose being to keep the child as nearly as possible in its position before birth, "so that the change would be gradual." A pad was placed at the back of the neck to encourage growth and prevent a shortness of the neck. A pad was placed at each side of the face, another was laid on the forehead extending back to the top of the head, and another was put across the child's forehead to hold this in place. The pads placed against the cheeks were about the width of a woman's hand and altered the shape of the child's head. While in this cradle the infant was covered with the skins of ducks from which the heavier feathers had been picked, leaving the down. Two or three were necessary for this purpose and were used with the down inside.

About 4 days later the child was put in a wooden cradle, which was constructed differently for boys and girls. Such a cradle was usually handed down in a family. This cradle was usually lined with soft cedar bark, though the bark of one other tree could be used. The baby was covered with more bark and held in the cradle by means of a strap. When the mother was at work she suspended this from a sapling erected at the corner of the house and so fastened that it would sway. She swayed the sapling by means of a cord attached to her toe as she sat at work. This was a shallow, narrow box with the footboard slightly higher than the sides. An inclined board was nailed inside the "cradle" at the head, to support the head of the child.

While the child was still in its woven cradle a crowd of old women came and sang to it. Each old woman started one song and the others joined in it. A feast was provided and each old woman received a gift. Some of the old women brought gifts to the baby and its mother, sometimes presenting a gift that could be used at once for the baby. It was required that "everybody should be very cheerful and laugh" at these parties.

If a baby were the child of the chief's eldest daughter, and if she had uncles and aunts, they would take turns in "having the baby give a party." This was one of the many ways in which a family strove to maintain its social position, which was of great importance among the Makah.

The men of the tribe were very fond of the children, and there were special songs that men sang to the children at home. A man would take the baby, "dance it," and sing. This was supposed to make the child supple and was kept up until the child could dance for himself. This custom has been noted in other tribes.

While the baby was small a fisherman might bring a quantity of fresh fish as a present. The child's father would then invite a number of guests and serve the fish.

The words of the songs which the old women sang at such gatherings were usually addressed to the baby or supposedly spoken by the child. In these songs the babies were represented as performing the actions of adults and having the same feelings. The fretfulness of an infant was sometimes attributed to a weariness from work. A song, not transcribed, which was sung to a fretful child contains the following words, supposed to be spoken by the child, "Why, how I hate to be the older sister of so many boys. My back is sore from packing so much of what they had in their canoes when they came in."

If a baby girl's mother had gone away and gathered any sort of food, an old person might come and ask for some, saying they had come to partake of what the baby had gathered.

The custom of entertaining guests for little children continued beyond their infancy. Thus if a little boy killed a snipe his parents would give a party and serve meat which would be called food that the boy had obtained. Songs would be sung at that time.

When a child was about 5 years old its name was changed to a "larger" name. The informant remembered an instance in which a boy's name was changed to "Thrown-upon-the-rocks." On such an occasion the father of the child gave the name, selecting it from the names of his family, on whichever side had the highest social position. If he were prosperous, he invited the whole tribe to a feast, and after the feast he announced the child's new name. Everyone must be smiling and happy at such a party and the child's father gave presents to some of the old people "so they would not forget the child's name." If able, he gave a present to each guest, but this was not obligatory.

When the father announced the child's name the guests all pronounced it over and over for a while, to fix it in their minds, then they began to sing. The father always brought in the child and it stood on a table when its new name was announced. The former name was then discontinued but it was understood that it would be given to his (or her) first child of the same sex.

The principal gift at this time was a blanket, cut in four pieces. As the father announced the child's name he held up a quarter of the blanket and gave it to an old person, saying, "You can wear this when you pronounce the baby's name." The person then put the piece of blanket around his shoulders and repeated the name. This action was repeated with each part of the blanket. If gifts were generally distributed they often consisted of little strings of old-fashioned beads or tiny strings of wampum. In old times the Makah had opaque beads of blue, red, and pinkish color. When giving these general presents the parents would say, "The baby gives you this."

A man usually kept the name thus given him, but sometimes a man changed it at about the time he married, assuming the name by which his grandfather had been known. It was not unusual for men to have nicknames such as "Good Whaler" or "Good Sealer."

When a lad of the upper class caught his first fish a party was given by his parents and the fish served to the guests.

The several names of Mrs. Wilson Parker form an interesting example of Makah custom. She recalls that at the age of 4½ years she was called Sa′dichĭ, meaning literally "coming from Sa′dichak" and understood to mean "a slave from Sa′dichak." The Makah custom of using derogatory terms in an affectionate manner toward infants is noted with song No. 126. Mrs. Parker does not recall having any other name until her maturity feast, when she was given the name of Ya′kwakwĭk. She does not know the meaning of this name and has no English name except that of her husband.

The principal toys were little canoes for the boys and wooden dolls 2 or 3 inches long for the girls. Formerly it was customary to smooth the surface of mussel shells and paint them as playthings for children. The girls had little cedar chests in which to keep their shells, and the grandmothers used to make tiny baskets for the children. Dolls obtained from the trader have replaced the crude wooden dolls but at the present time every boy has a small wooden boat for a plaything.

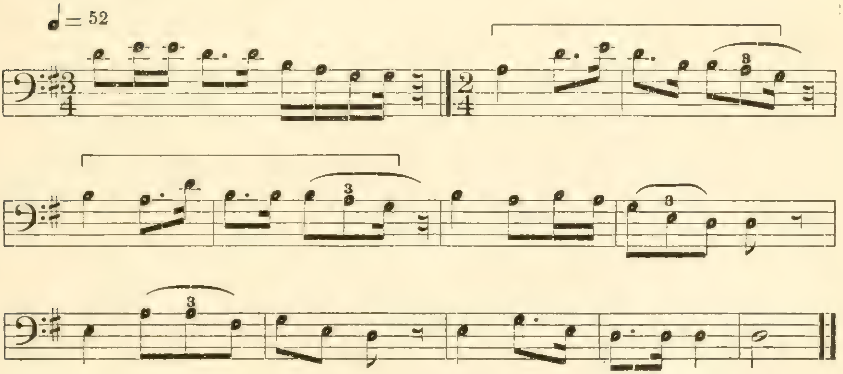
The wooden figure of a bear was obtained from Young Doctor, who said that his son played with it when a child (pl. 11, *c*).

The words of the songs at gatherings in honor of infants represented the child as an adult, this being expressed in various ways. The songs are in two groups, (1) songs for girls, and (2) songs for boys. The first of these songs is addressed to the child.

Clayoquot (Catalog No. 1464)

No. 115. "How Tiny You Are"

Recorded by Annie Long Tom



TRANSLATION

Little baby, how tiny are you.

Analysis.—Four renditions of this song were recorded, the renditions being in groups of two, and each group ending with the howl which is often given at the end of Makah songs. The transcription is from the first rendition. The general rhythm was maintained in the others, but progressions varied slightly. The entire performance was characterized by a short descending phrase followed by a rest on the final count of the measure. Attention is directed to the recurrence of the rhythmic unit at the close of the song with a slight change in the latter portion, giving an effective ending to the song.

In the next song a useful future is predicted for the baby girl.

Makah (Catalog No. 1405)

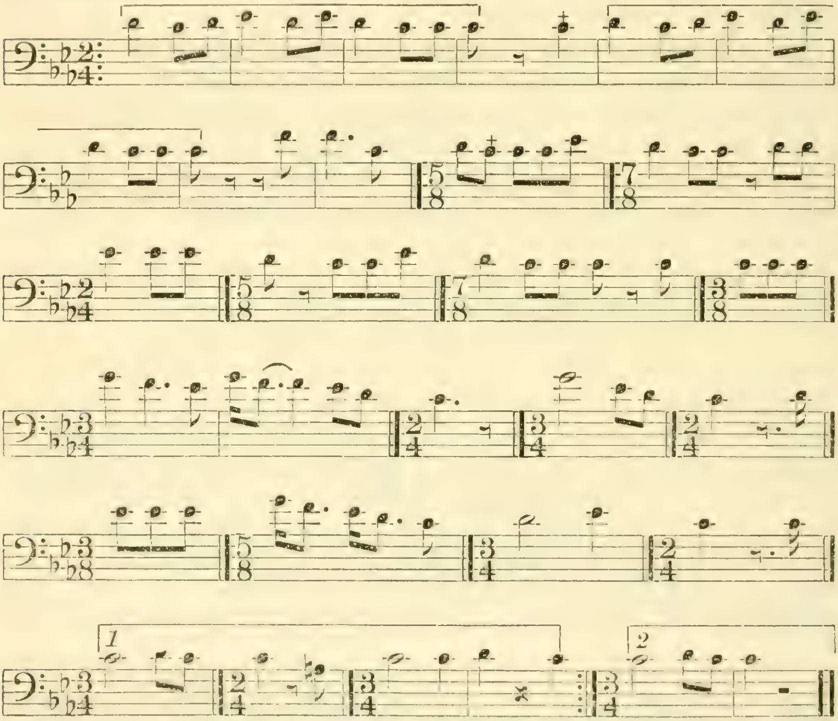
No. 116. "She Will Pick Salmonberries"

Recorded by Helen Irving

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 10



TRANSLATION

This little girl will pick black salmonberries when the women go to get berries because she is a sister of Kaka′ochûk and a daughter of Kaka′ochûk (a little bird with brown feathers and high repeated note).

Analysis.—An interesting characteristic of this song is the gradual lowering of pitch in the first rendition, the difference between the beginning and end of the rendition being approximately a whole tone. The following renditions did not show the characteristic, which is rendered less important by a general lack of clear intonation. The tone may best be described as unfocused. The tone C marked with a plus sign was somewhat indefinite, merging upward into D.

A definite change of pitch-level is made intentionally by singers of Pueblo tribes. (Cf. Music of Santo Domingo Pueblo, New Mexico, by the present writer, Southwest Museum Papers No. 12, 1938, pp. 182, 193.)

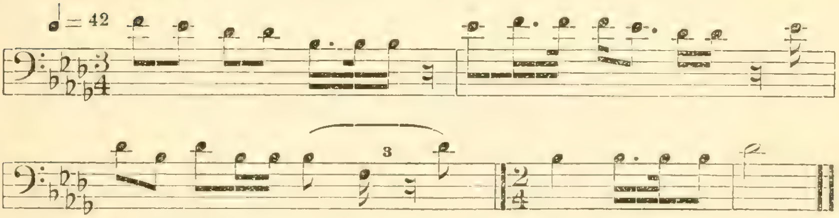
In the 2–4 and 3–4 measures the drum was constantly struck on the unaccented part of the count, following the voice. Its adjustment in the 3–8, 5–8, and 7–8 measures was not made a matter of investigation as it does not appear to be important. The rhythmic unit occurs only at the opening of the song, but the quarter note followed by two eighths, which is prominent in the unit, occurs in the remainder of the melody.

A pause occurs in this melody and there is a brief space of "talking" in which the child's name is inserted. In this instance the song is for a girl and the name inserted means "Little one."

Clayoquot (Catalog No. 1470)

No. 117. "The Other Babies Bother Me"

Recorded by ANNIE LONG TOM



TRANSLATION

The only reason I cannot gather more berries is that so many other babies are bothering me.

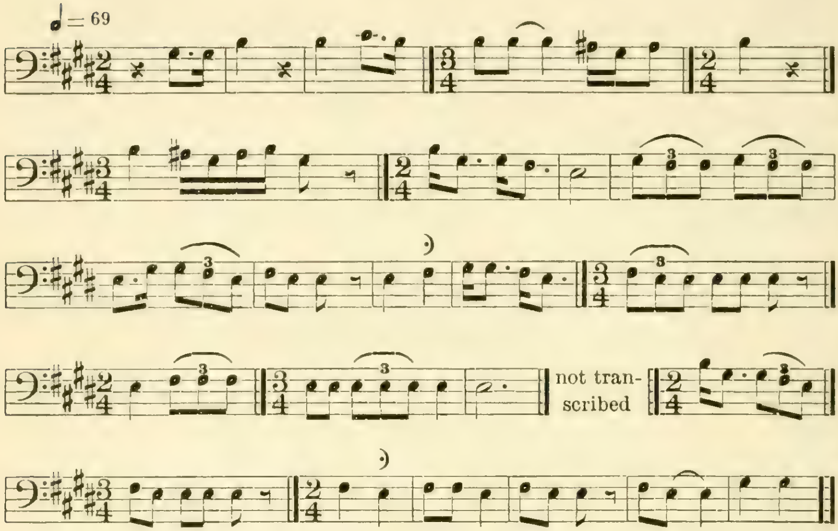
Analysis.—This transcription is from the fourth rendition of the song, which was followed by the howl often occurring after a Makah song. The previous renditions differ slightly in note values, but have the same general rhythm and melodic trend. The variations are such as a person singing with confidence and freedom might make in repeating a familiar melody, expanding some phrases by a note or two, condensing others, and repeating other phrases without a change. This rendition was selected for transcription as it is the most regular in tempo.

The next song represents the baby as anxious to be at work.

Clayoquot (Catalog No. 1462)

No. 118. "I Wish I Was Out on the Rocks"

Recorded by Annie Long Tom



TRANSLATION

I wish I was out on the rocks gathering sidu,[53] the tide is just right.
I wish I was gathering crabs, the early morning tide is out.

Analysis.—The portion of this performance which was not transcribed is equivalent to only a few measures. It resembles the transcribed portion so closely that it seems permissible to base the analysis upon the transcription. This melody has a compass of six tones, with the fourth sharped in each occurrence. More than three-fourths of the intervals are whole tones, which usually occur in consecutive order. The ascending interval at the close is interesting in connection with the words, which express desire.

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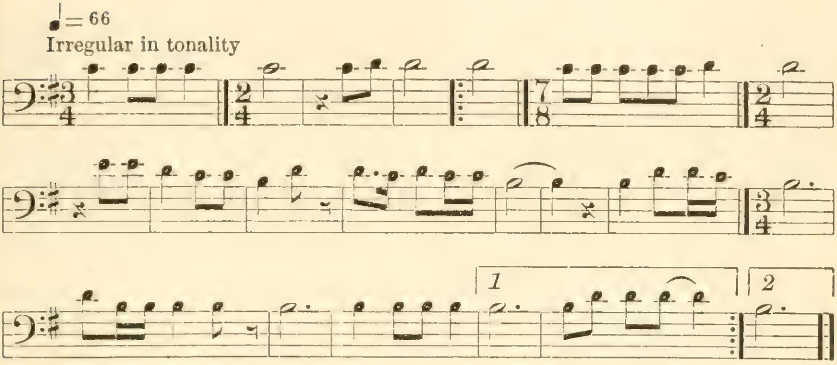
[53] The sidu was a small shellfish attached to the rocks. The women gathered and boiled them, removing the shellfish from the shell with a small implement resembling a pin. The shell was like that of a snail.

Makah (Catalog No. 1353)

No. 119. "Let Us Go After Crabs"

Recorded by Mrs. Wilson Parker



TRANSLATION

I think we had better go after crabs, they do not hurt so badly when they pinch the hands.

Analysis.—This is a pleasing melody in very slow tempo. It is small in compass, irregular in tonality, and progresses chiefly by whole tones. The 7–8 measure was sung in exact time and gives character to the melody.

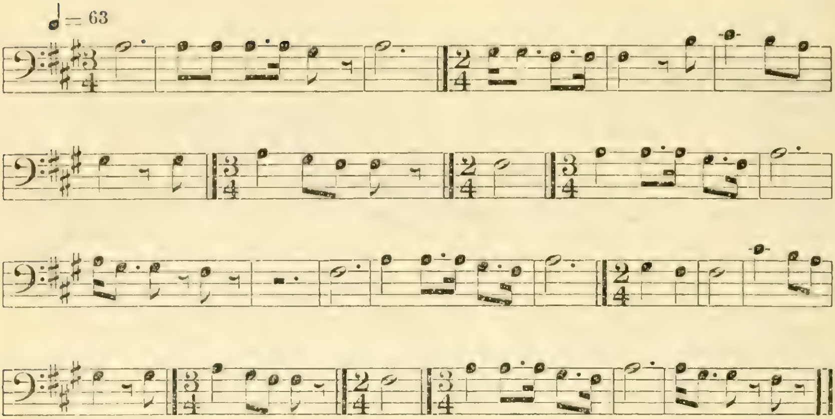
A song not transcribed contained the words "Little one, little one, hurry down to the beach. Your great-grandfathers are calling you." In this song the great-grandfathers are supposed to have come in with great catches of fish and are calling the baby girl to come and pack them up for them.

The songs of the gatherings in honor of infants were often sung by mothers to put the children to sleep, but the following song was intended primarily for that purpose.

Makah (Catalog No. 1356)

No. 120. "Go to Sleep"

Recorded by MRS. WILSON PARKER



TRANSLATION

Go to sleep, baby daughter, mother has work that must be done.

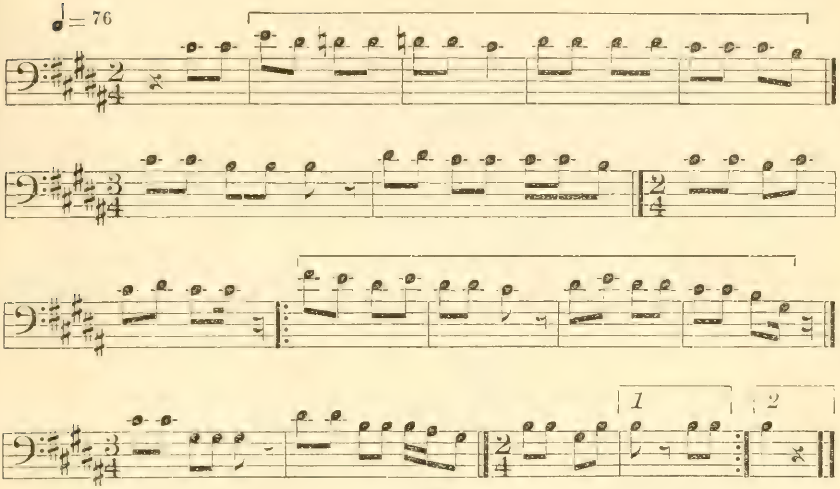
Analysis.—The intonation in this song was good, considering the smallness of the intervals. Like similar songs in other tribes, the compass is small. It is interesting to note the close of the song, which is not on an accented note. It is as though the child had fallen asleep and the mother was ending her lullaby as quietly as possible.

Mrs. Hazel Parker Butler, the writer's interpreter, said that her husband's grandfather sang the next song to her little girl and the song next following to her little boy. Songs such as these were received in dreams by expectant mothers.

Makah (Catalog No. 1404)

No. 121. Song to a Little Girl

Recorded by Helen Irving



TRANSLATION

My little girl is such a great care.

Analysis.—Attention is directed to the second occurrence of the rhythmic unit in this song, which is a tone higher than the first occurrence, this being an unusual contrast and suggesting anxiety. All the tones of the octave occur in the song. The tones transcribed as D natural were not uniform in pitch but the D sharp at the beginning of the third measure was sung firmly, with good intonation.

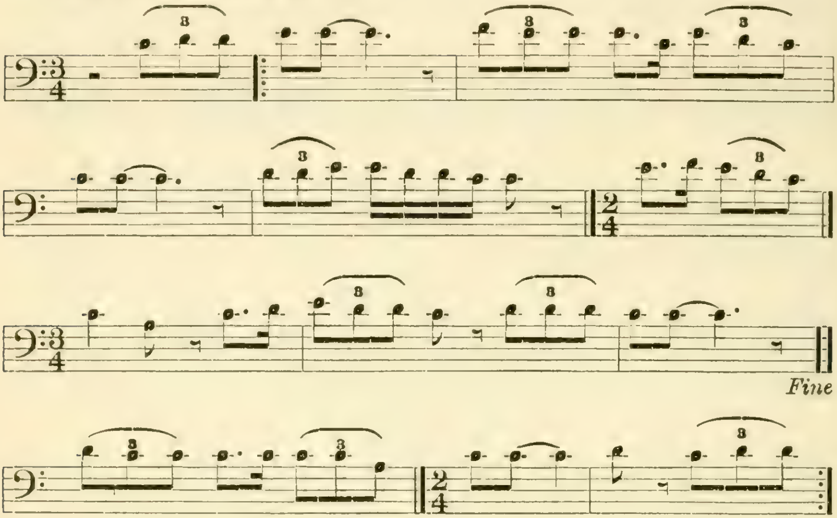
The next song predicts that the baby boy will be the possessor of great medicine power.

Makah (Catalog No. 1406)

No. 122. A Song of Prophecy

Recorded by Helen Irving

Voice ♩= 69
Drum ♩= 96
Drum-rhythm similar to No. 10



TRANSLATION

Everybody will be afraid to look upon his little face because on his little round cheek will be a xixitiyûk (belt of the thunderbird).

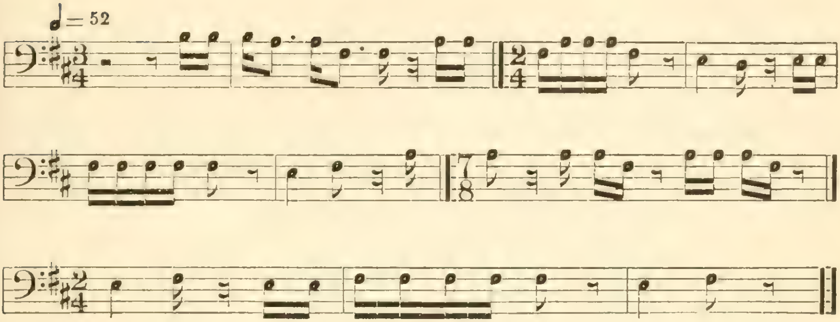
Analysis.—The peculiar rhythmic structure of this song can be observed best if the song is sung several times. Four renditions were recorded without a break in the time. The connective phrase resembles the second and third measures of the song, giving a subtle effect of "endless melody" to a series of renditions. The discrepancy between the tempo of voice and drum is interesting, though the tempo of the voice was not rigidly maintained. For example, the fourth measure was always sung a little slower and the sixth measure a little faster than the indicated speed. The song contains 12 ascending and 13 descending intervals, and about two-thirds of the progressions are whole tones.

In the next song the child is supposed to speak of the future.

Clayoquot (Catalog No. 1463)

No. 123. "I Will Be a Great Warrior"

Recorded by ANNIE LONG TOM



TRANSLATION

I am going to be a great warrior, because the crows have given me medicine to make me so.

Analysis.—This song is characterized by short phrases and small count divisions. The apparent keynote is D but that tone occurs only in the third measure, after which the melody swings back and forth between E and A, ending with an ascending progression from E to F sharp. Attention is directed to the measure in 7–8 time which resembles but does not repeat the rhythmic unit and which occurs just after the middle of the song, at the point where a break in the rhythm occurs frequently in Indian songs.

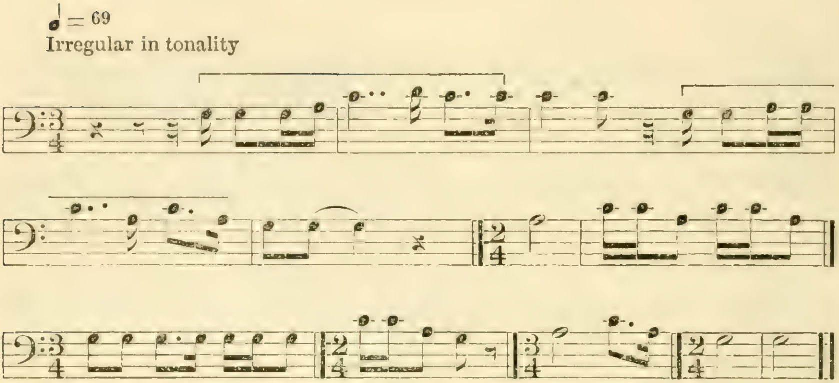
A particularly fine song was composed by Young Doctor and could be sung for a baby boy of the upper class. An old man might take the baby in his arms and sing this song, and afterwards the child's father would give him food. There is both dignity and pathos in the words.

Makah (Catalog No. 1349)

No. 124. "My Little Son"

Recorded by YOUNG DOCTOR

♩ = 69
Irregular in tonality



TRANSLATION

My baby boy, my little baby boy, my little son.
You will put a sealing spear into your canoe, without knowing what use you may make of it when you are a man.

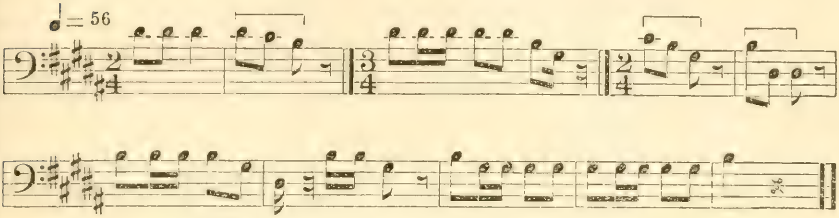
Analysis.—This song was composed and recorded by a man and is different in character from the previous songs, which were recorded by women. The fondling, caressing phrases which occur in some of the preceding songs for children are absent and we find an expression of strength in the opening phrases, with their ascending progressions, while there is an effect of pathos in the closing measures, with their descending minor thirds. The melody begins and ends on the same tone, which is also the lowest tone of the compass. It is based upon the two intervals G–A and C–D and is classified as irregular in tonality. Although the melody is varied, we note that it contains the same number of ascending and descending intervals, these comprising one fourth, six minor thirds, and five whole tones.

In the next song a boy is supposed to have gathered a basket of snipe.

Clayoquot (Catalog No. 1469)

No. 125. A Basket Full of Snipe

Recorded by ANNIE LONG TOM



TRANSLATION

What a nice basket full of snipe you are carrying.
You got them at Tcatca'tiks.

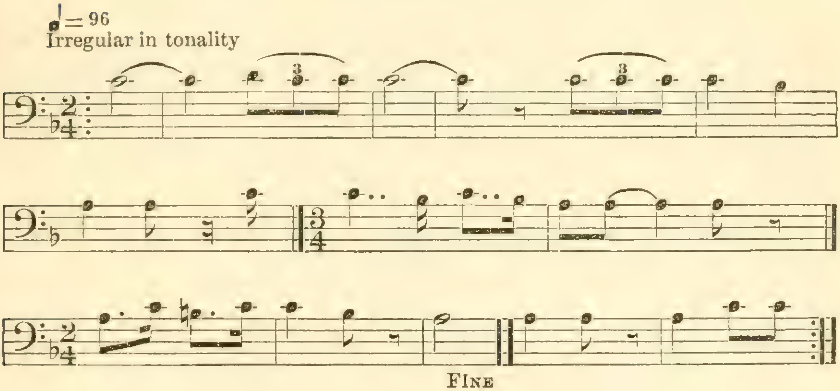
Analysis.—The transcription is from the third and last rendition of this song and was followed by the howl noted in connection with other songs. It contains the upward progression at the close which occurs more frequently in the songs of the Makah than in songs of other tribes under analysis.

In the next song the little boy imagines he is for sale. Fantastic statements of this sort were often made in affectionate manner.

Makah (Catalog No. 1354)

No. 126. "I Am Going To Be a Good Fisherman"

Recorded by MRS. WILSON PARKER



TRANSLATION

Because my parents want to trade me for a good-for-nothing little old pot, I am going to be a good fisherman.

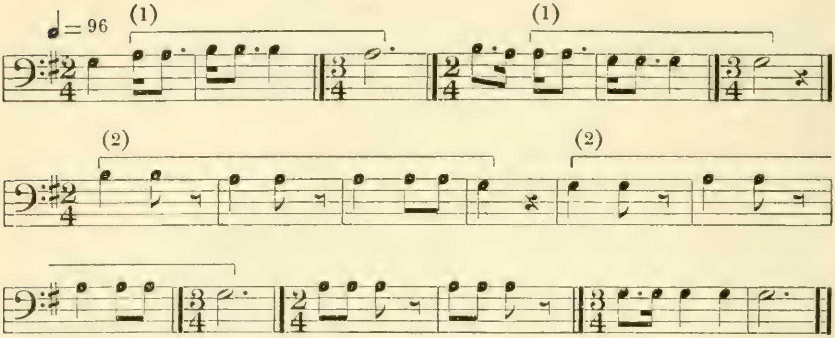
Analysis.—The three renditions of this song show no points of difference. The B natural and B flat near the close of the song were distinctly different in pitch, and the rests appear in all the renditions. The intonation is particularly good, considering the small compass of four tones, the highest of which occurs only once in the melody. The signature indicates the pitch of the several tones, not an established key, and the song is classified as irregular in tonality.

The little boy is supposed to speak in this song.

Makah (Catalog No. 1374)

No. 127. "My Canoe Is Full of Kelp Fish"

Recorded by Mrs. Wilson Parker



TRANSLATION

Take your basket and fill it with kelp fish.
My canoe is full of kelp fish but I threw out the bullheads.

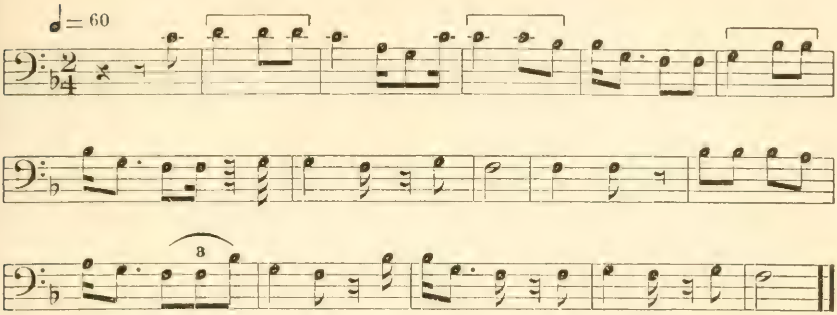
Analysis.—This lively melody contains only one progression other than a whole tone. The song consists of two long periods and a shorter period at the close, each period having its own rhythm. There is a triumphant ring in the little melody with its compass of only three tones.

The song next following was sung by a grandparent to either a boy or a girl. The words mean "My grandchild."

Makah (Catalog No. 1355)

No. 128. Song of a Grandparent

Recorded by MRS. WILSON PARKER



Analysis.—The first phrase of this melody is very long without an apparent pause for breath. This is followed by short phrases which, with one exception, comprise the remainder of the song. The keynote is prominent, occurring in two-thirds of the measures. The progression G to F which occurs with frequency is a crooning, fondling expression, well adapted to the words of the song.

STORIES TOLD TO CHILDREN

Many of the simpler stories concerning Kwati are told to little children in order that they may become familiar with his characteristics and some of his doings.

The two stories next following are the sort that are usually told to children by their grandparents. The next story was intended to amuse the child and to show how tricky Kwati was. In this story Kwati is represented as the slave of Kli′kaba′bĭt, the red-headed woodpecker (sometimes pronounced Kleba′bĭt). The story is concerning the time when the birds and animals were human beings.

KWATI AND THE FISHING SPEAR

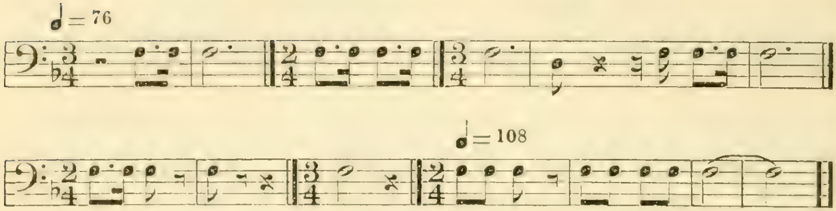
Related by MRS. WILSON PARKER

One day Woodpecker called his little slave and told him to take a wampum shell and trade it for a fishing spear. Kwati said, "All right, I will bring you a spear when I come back." As he went away he sang this song.

Makah (Catalog No. 1369)

No. 129. Ten Fathoms of Wampum Shell

Recorded by Mrs. Wilson Parker



TRANSLATION

I have for sale, for sale, 10 fathoms of wampum shell for a fishing spear.
It belongs to Klikababit.

Analysis.—Two renditions of this song were recorded and are exactly alike. Though apparently so simple the song has a complex rhythm. The dotted half note is usually preceded by a dotted eighth and sixteenth note, but these form part of such widely different phrases that the song can scarcely be said to have a unit of rhythm. The change of tempo at the close is undoubtedly connected with the words, adding to the effect of the song.

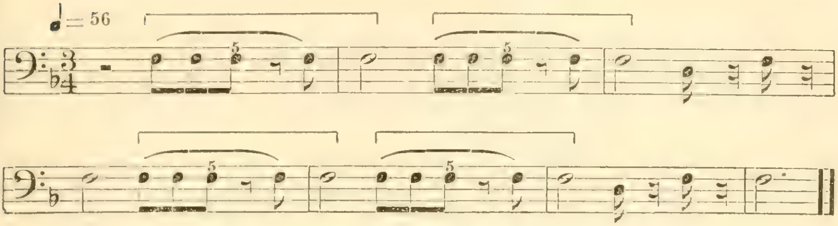
After a while Kingfisher came out and said, "Here is a spear that will fill your canoe before daylight. It is the one I use." Woodpecker had wanted this a long time, so Kwati accepted the offer. He took it off a little distance and tested it to see if it were straight. He sighted along its length and said there was a crook at each end. Then he took it back and said that Woodpecker had said there was a bend at each end. Kingfisher was angry and said that *he* used it and got all the fish he wanted with it.

Kwati sang this song when "sighting" the pole and also when returning it to Kingfisher.

Makah (Catalog No. 1370)

No. 130. Song Concerning the Fishing Spear

Recorded by MRS. WILSON PARKER



TRANSLATION

There is a crook at each end.

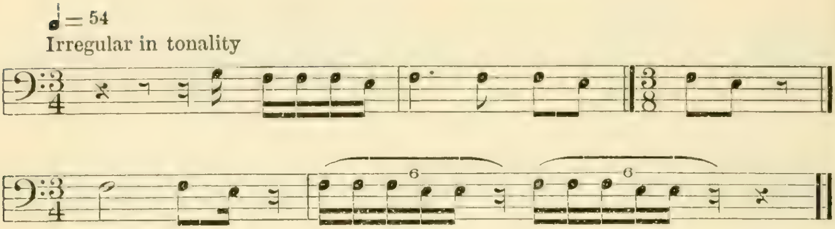
Analysis.—In compass and tonality this song resembles the next preceding, but the rhythm and whole effect is entirely different. Instead of the jaunty rhythm of the preceding song we have a positive phrase which admirably expresses Kwati's demand for a return of his master's money. The voice did not slur downward to the sixteenth note, these and the final tone standing apart from the rest of the melody. The tempo is very slow and the song did not vary in its repetitions.

After Kwati had returned the spear he asked Kingfisher to refund the money, which he did. On his way home he decided to make some ornaments out of the wampum shell, so he worked it into short lengths and made a string of these little short beads which he put around one of his ankles. Then he took several boys and told them to look at his ankles and see how small they had become from wearing such heavy anklets. He told the boys to sing the following song.

Makah (Catalog No. 1371)

No. 131. Song Concerning Kwati's Anklets

Recorded by Mrs. Wilson Parker



TRANSLATION

Kwati's ankles are small from wearing such heavy anklets for so long.

Analysis.—Many repetitions of this song were recorded and show no differences. In this song we find the slow tempo and prolonged tones that have appeared in the two preceding songs concerning Kwati. The time in this song was well sustained, including the 3–8 measure. The only interval is a semitone, which in its reiteration gives a teasing quality to the song.

The boys refused to sing this song because it was not true. So Kwati hid himself, because he was ashamed to go home after stealing the price of a fishing spear.

This story, like the preceding, was told to children and shows Kwati as the slave of Woodpecker. The latter was a man.

Kwati and His Master

Related by Mrs. Wilson Parker

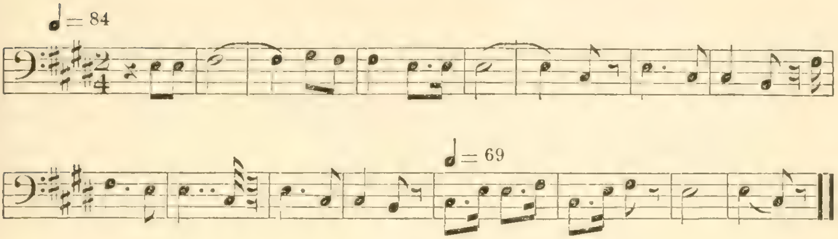
Once Woodpecker wanted to kidnap a girl whose parents objected to him. He told his slave to get out the canoe and take him. When he arrived he told the slave to keep very quiet and to be sure not to cough, then he went up to the house. The girl was the daughter of Chickadee (I'ktabat). All the birds were human beings at that time, and Kwati was the slave of Woodpecker.

Soon after Woodpecker went away the little slave took a paddle and pounded the canoe and made as much noise as possible. At the same time he sang this song.

Makah (Catalog No. 1368)

No. 132. Chickadee's Daughter

Recorded by MRS. WILSON PARKER



TRANSLATION

Kwati is left drifting while master has gone to get Chickadee's daughter.

Analysis.—In this pleasing melody we have the sustained tones which occur in several previous songs attributed to Kwati, and, as in those songs, we find no rhythmic unit. The rhythm is interesting but the song as a whole lacks rhythmic unity and contains no repeated phrase. The change of tempo and rhythm near the close is probably associated with a change in the words. The song is minor in tonality and progresses by 11 whole tones, 9 minor thirds, and 2 larger intervals. The tempo is slow, as in many songs of the present series.

When Woodpecker heard the noise he came down and said, "Who made that noise?" The little slave pretended to be asleep and said he could not see why his master was so cross and waked him so roughly. Then Woodpecker thrashed his little slave.

The next story is told to children and is concerning Mink (Kwi′tiyak) and Kingfisher (Chi′skali) when they were human beings.

STORY OF MINK AND KINGFISHER

Related by MRS. WILSON PARKER

One day Mink invited Kingfisher to go out in a canoe and spear some fish. After they reached the fishing ground and while they were spearing black bass a war party came along. Before they knew what was happening they were taken captive. This meant slavery. Mink did not like it but he had to submit. He soon began, however, to plan a way of escape.

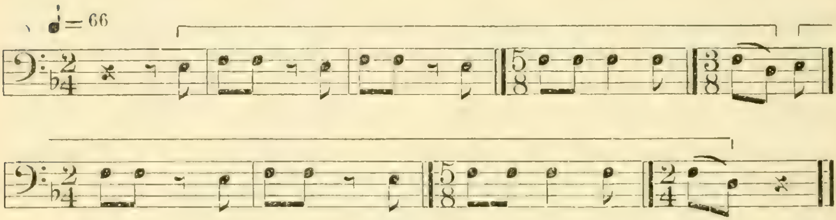
Kingfisher had a cunning way of dancing. Mink asked him to dance and begged the war party to watch him, which they finally consented to do. Kingfisher asked for a sail pole and said he had to have it for his dance. Mink told Kingfisher to make his dance as interesting as possible and said he believed that if they wished very hard they could change themselves into another form. He told Kingfisher to climb up the pole and come down again and said he believed that if Kingfisher would only *wish* hard enough he could fly away. Mink said that he would dive under a thick growth of kelp and so they would both make their escape.

Kingfisher sang the following song as he went up the pole and then down again, and he sang it from the top of the pole after he went up again, just before he flew away. He did not, however, fly until Mink was also ready to escape.

Makah (Catalog No. 1367)

No. 133. Kingfisher's Song

Recorded by MRS. WILSON PARKER



TRANSLATION

Dancing above, Tamo'k (the name of Kingfisher when he was a man).

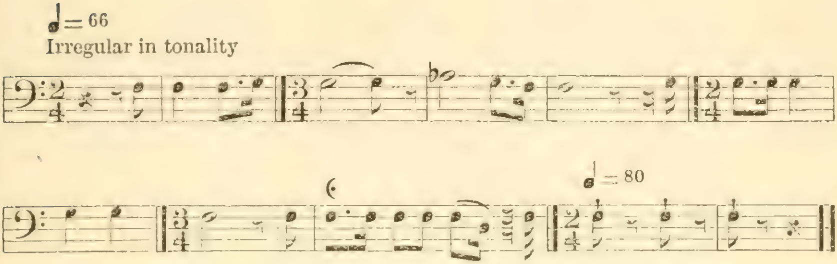
Analysis.—In all renditions of this song the 5–8 and 3–8 measures were given in exact time. The ascending intervals are more in number than the descending and with three exceptions are semitones. The decided rhythm gives interest and character to this song. This and similar songs were accompanied by beating the knuckles against the side of the house.

Mink told the war party that after Kingfisher had finished he would take his turn and entertain them. So when the Kingfisher had gone up the pole and come down again he sang this song, and danced.

Makah (Catalog No. 1366)

No. 134. Mink's Song

Recorded by MRS. WILSON PARKER



TRANSLATION

I will break up your plans, dancing, Tca'stomute (the name of Mink when he was a man).

Analysis.—This melody is based on two descending minor thirds, these being the intervals from A flat to F and from F to D. It is classified as irregular in tonality. The melody is varied but the intervals are the same in ascending and in descending progression, these intervals comprising one minor third, two whole tones, and one semitone. Both the first and last intervals are ascending progressions.

At the end of the song he said, "Cheep, cheep", and dove under the thick growth of kelp, and at the same time Kingfisher sang his song and flew away. Thus they both escaped and have kept the form which they assumed at that time.

In the following version of this story by a different narrator, Kwati and Kingfisher are the personages. The following story of Kwati was told for the entertainment of children.

KWATI AND THE KINGFISHER

Related by MRS. WILSON PARKER

It happened long ago that Kwati[54] and Kingfisher went out fishing, and soon after they reached the fishing ground some Clallam Indians came. They were out for war and took Kwati and Kingfisher prisoners. They saw that their tribesmen would be defeated by the Clallam Indians but they could not go home to give warning. Kwati thought and finally devised a plan. He told the man who took them prisoners that Kingfisher knew a pretty dance and would like to perform it. The man was willing. Then Kwati said the dance required a pole and the man let Kingfisher have the mast as a place to perform his dance (or exhibition). Kwati told Kingfisher to start, so he flew to the top of the mast and Kwati began to sing. Kingfisher held the enemy's attention by his antics, so that Kwati was able to swim to a bed of kelp without attracting notice. He put his nose and mouth out of water enough to breathe, and Kingfisher flew to the main land warning his people of the approach of the enemy. In the song, which was not obtained, Kwati is speaking.

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[54] Pronounced Kwale by this informant.

The next story is about a beaver and a flower called "fox-tail" before they assumed their present form. The flower was not identified.

Story of the Beaver and a Flower

Related by Mrs. Wilson Parker

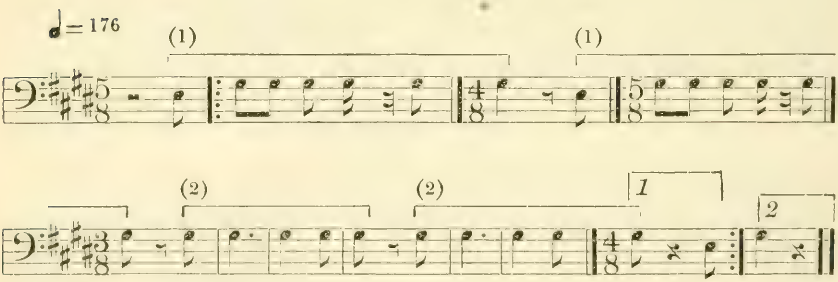
The Beaver was having a potlatch and he and a Fox-tail got into a dispute as to which had the strongest tumanos. Such contests were usually held at a potlatch (see p. 84).

Beaver said he could make it rain at any time. Fox-tail said he could do that also and that he had a song which would "flood everything." Beaver said, "So have I." Beaver sang this song, and the rain came down in torrents that flooded everything. Not only did it rain, but there came a heavy east wind.

Makah (Catalog No. 1372)

No. 135. Beaver's Song to Bring Rain

Recorded by Mrs. Wilson Parker



TRANSLATION

Watch the heavy rain. It will be so heavy that it will look like vapor and a strong east wind will blow.

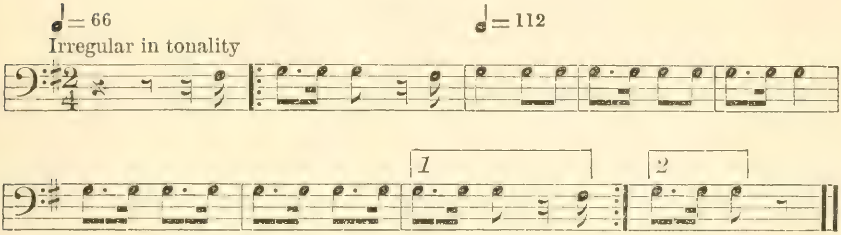
Analysis.—This is a rhythmic, not a melodic expression, and contains only one change from its principal tone. We note with interest that it is supposed to be the expression of a beaver, an animal with which we scarcely associate a vocal sound. The time was steadily maintained in all the renditions.

After the rain and wind had come Beaver said, "This is why I don't like to sing my rain song often. It always happens this way." Then he asked Fox-tail to sing, which he did. He sang the following song. In explanation of the words it was said that the little fox-tail flowers have a little extra petal that can be pulled off. This extra petal is referred to as the "other rain garment." With the rain he caused a moderate south wind to blow.

Makah (Catalog No. 1373)

No. 136. A Flower's Song to Bring Rain

Recorded by Mrs. Wilson Parker



TRANSLATION

Rain hard. You will put on another rain garment.

Analysis.—This is the first song attributed to a flower which has come under the writer's observation. It is characterized by the change of tempo occurring in all the renditions and the paucity of melodic material. The preceding song, also intended to bring rain, consists of two tones a major third apart, but this consists of two tones only a semitone apart. It is strongly rhythmic but less forceful than the song next preceding, the reiterated eighth notes suggesting the gentle patter of rain.

After Fox-tail sang his song the rain fell, but not so heavily as after Beaver's song, and a moderate wind blew from the southwest.

The following is a Clayoquot story told to children to teach them the effects of overeating.[54a]

[54a] Myths concerning Raven are widely diffused in the north. (Cf. Boas, op. cit., pp. 618–712.)

STORY OF RAVEN AND DEER

Related by SARAH GUY

Raven was feeling sad one day, and he told some one to go to Deer and say, "I want you to go to a certain place and mourn for the dead." Deer replied that he did not want to go as he had no one to mourn for. The messenger carried this message back to Raven, who said, "Go back and tell him that I want him to mourn for his great-grandparents." Raven sent several messengers to Deer teasing him to meet him at a certain place and mourn for the dead, and Deer always made the same reply. Finally Deer grew tired of the teasing and said that he would go.

Raven took Deer to a high cliff and said, "Here is where we will mourn, close to the edge." Deer said, "I do not know *how* to mourn." In those days they used to talk while they wailed, so Raven showed him how and said he must shut his eyes and gradually throw his head back until his face was upturned. But Deer only gave a little bit of a sound—"*kwish kwish*"—short and crisp.

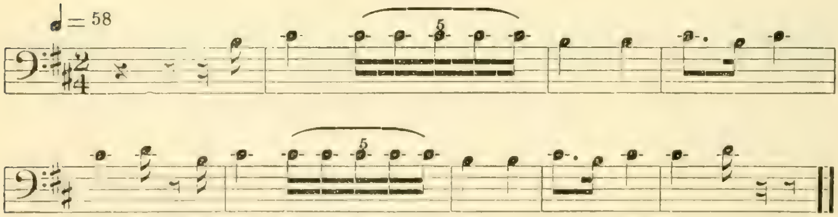
Raven said, "That is not right. You do not shut your eyes and draw out the sound long enough." The reason Deer did not shut his eyes was that he was afraid Raven had some bad intention. Raven said he was patient and would keep repeating the words until Deer learned them. As soon as Deer learned them, he shut his eyes and threw back his head. Raven pushed him off the cliff. Then Raven flew down to where the deer was and began to eat him.

When he had finished picking the bones he went home. His body was bloated and he was very sick. Then he told some one to get Snail's daughter, who was a doctor. As soon as Snail's daughter arrived she began to treat him and sang the following song.

Clayoquot (Catalog No. 1457)

No. 137. Song of Snail's Daughter

Recorded by SARAH GUY



TRANSLATION

The tide is temporarily out.

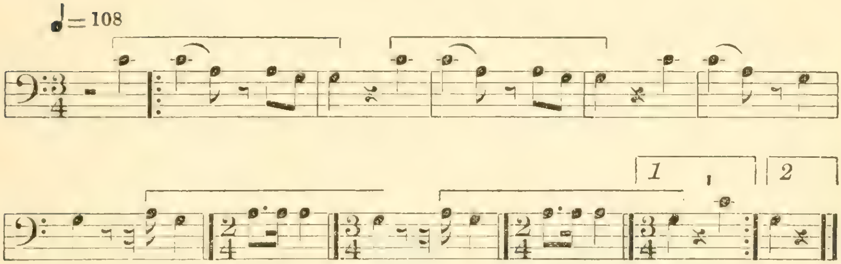
Analysis.—In this song we have a different type of melody from those connected with other stories. No suggestion of an animal appears in the melody and instead we have a rhythmic song of the type used in treating the sick. This song contains more ascending than descending intervals.

Raven did not like this song. He said that it was too short and she had better sing a prettier song. Snail's daughter had no other song, so he said she might go home.[55] After Snail's daughter had gone away Raven told them to send for Crow's daughter, saying she might have a longer and prettier song. Crow's daughter came and as soon as she saw Raven she knew what ailed him and sang this song.

Clayoquot (Catalog No. 1458)

No. 138. Song of Crow's Daughter

Recorded by SARAH GUY



TRANSLATION

It is the deer you ate that is making you sick.[56]

Analysis.—This is an example of the soothing song used by Indians in treating the sick, this effect being produced in the opening phrase by the descending minor third sung *glissando* and in the later phrases by the small intervals and the descent at the end of the phrases. The song consists of five phrases, the third phrase differing from the preceding phrases in the use of a quarter in place of two eighth notes. This individuality of rhythm in the middle phrase of a song has been noted in many Indian melodies. The keynote of this song is regarded as C and the song is thus classified, although the third above C does not appear. The fifth is prominent as an accented tone. The keynote is the highest tone, which is somewhat unusual.

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[55] Edwin Hayte, a Makah informant, said that Raven squeezed the foot of Snail's daughter and told her not to tell. So she gave up and said she could not cure him.

[56] Edwin Hayte said that Raven squeezed the foot of Crow's daughter and said as he said to Snail's daughter, "Don't tell," but she said right out, "He has eaten Deer."

Raven was a very rich man, so many people came to see the doctoring. When Crow's daughter sang this song Raven did not like it and told her not to sing any more because it made him groan. Neither woman gave him any medicine.

That is the end of the story.

The following Clayoquot story is also told for the amusement of children. The narrator is a Clayoquot woman who married a Makah.

Story of Raven and the Little Hair Seal

Related by Mrs. Sarah Guy

Early one morning Crow's daughter took her basket and went to find what had drifted in during the night. Passing through the village, she saw her brother Raven sitting in the sun. After passing him she saw a little bullhead on the beach. Turning it over with her foot she said, "I do not care for you. What I am looking for is a hair seal." As she walked on the beach she kept saying to herself that she wanted a hair seal. Then, as she walked, she finally found a little hair seal, put it in her basket, and started home.

As she passed where Raven sat he said, "O sister, I want to fix your seal more snugly in your basket." At first she would not listen as he was a glutton and she was afraid he would steal it. She finally yielded, and he took out the seal, putting a stone in its place.

When she got into the house she called the children to bring a platter. She tipped her basket over her shoulder but instead of a seal there fell out a stone that broke the platter.

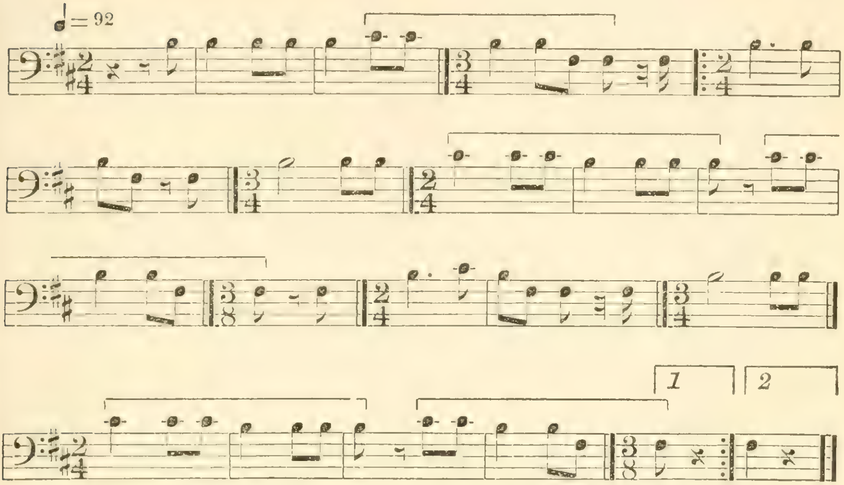
She exclaimed, "My! That brother of mine is awful. He took my seal and gave me a stone. The best we can do is to go and tease a meal from him." So she sent her two little girls to her brother Raven's house. When the little girls got there Raven welcomed them and seemed pleased to share the seal with them. He showed them where to sit. He had the rocks all heated to cook the seal. In making these preparations he put the rocks in a heap and made a fire on top of them. When the rocks were hot he removed the fire and threw a bucket of water over them. Then he laid the seal on the rocks and covered it with cedar mats so that no steam could escape. Having finished this he said to the little girls, "In order to pass the time more quickly you may dance and I will sing."

He got slender sticks (such as are used for devil fishing) and gave two of them to each little girl, saying they must look right at the ends of the sticks. He said, "I will sing the song and you must dance with your eyes on the ends of the sticks." These sticks were so long that they reached almost to the top of the building. They began to dance, looking upward, and he sang this song.

Clayoquot (Catalog No. 1456)

No. 139. Song of Raven While the Seal Was Cooking

Recorded by SARAH GUY



Analysis.—This song contains 19 measures and the tone B occurs on the accented count in all except four measures. The fifth above this tone (F) occurs in seven measures, and the song is analyzed as having B as its keynote, although the third above that tone does not appear. The intervals comprise 9 fourths and 12 whole tones, divided equally between ascending and descending progressions. This melodic structure is exceedingly rare. In this connection we note that the fourth is an interval that has been found to characterize songs concerning animals. The 3–8 measure occurs before what is practically a repetition of an earlier phrase.

While the little girls were dancing the seal was cooked and he ate it himself. Then he said they might stop dancing and begin to eat. When the little girls removed the cedar mats there was no seal underneath and they began to cry. Raven said, “You had better go home.” They went home and told their mother, who said, “He is an awful brother.” She did not try for revenge because he was always playing tricks about their food and he was the biggest eater of them all.

MATURITY CUSTOMS AND FEASTS

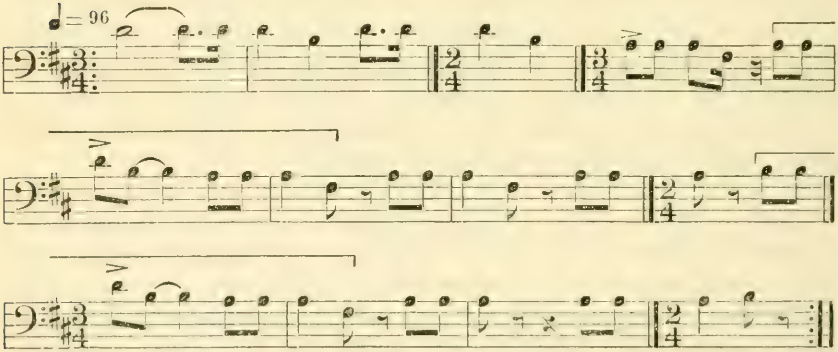
As in other Indian tribes, the arrival of a young girl at maturity was attended by various prescribed customs. At this time the girl was tattooed, a woman doing the work. The tattoo might be of any pattern and was usually placed on the lower arm, though sometimes it was put on the leg below the knee. A common design was a zigzag or saw-tooth line with or without a straight line as a border. The tattooing was done by pricking the skin with a sharpened bone, believed to be the "splint bone" of a deer, after which the skin was rubbed with the charcoal of alder wood. At a later time a woman was tattooed in a fancy pattern, and her whole arm was very sore. This later tattooing was done by a man.

When the girl first matured she was wrapped in a blanket and required to sit on the ground with knees pressed against her abdomen to prevent corpulence, with her back against a wall so that her back would be straight. She sat in that position for 4 days, and during that time she was supposed to take neither food nor water, but it was said that the mother usually gave her some food. At that time a great many old women usually came and stayed at the girl's house, and during these 4 days they were free to ask for whatever they wanted. The old women "sang all the time," singing their "family songs." Some asked for very valuable things, taking advantage of the occasion, but the girl's parents always gave what was asked for. The following is such a song.

Makah (Catalog No. 1348)

No. 140. Song of Maturity Feast (a)

Recorded by Young Doctor



TRANSLATION

What kind of a blanket is the girl wearing?
I should like to wear it.

Analysis.—This is a lively melody, harmonic in structure and based upon the minor triad and seventh. With one exception the intervals are minor thirds and whole tones, and the ascending intervals are more in number than the descending. Several renditions were recorded without a break in the time, the final rendition being followed by the descending *glissando* which characterizes many Makah songs.

On the fifth day the girl bathed in cold water and sat in the water in the same position as in the house. This was done even in cold weather when it was necessary to break the ice in the creek. After her bath the girl was given pieces of dried fish. She was not allowed to break off pieces from the large piece of fish but was given small pieces at first, then increasing in size, and she was given a little water. It was believed that if a girl ate fresh fish during the first few periods the fish would be scarce that year. On this day a feast was given to invited guests, each of whom received a gift. This was different from the coming of the old women who asked for whatever they wanted and often were very unreasonable. The parents of a baby girl began as soon as she was born to save for this feast. If they were well prepared with gifts the feast was held as stated, on the fifth day of the first maturity. If they were not able to give the feast at that time it was postponed for a year or two. The girls of the lower class need not invite everyone to this feast and asked only a few of the upper class, but the girls of the upper class were required to ask all of the lower class.

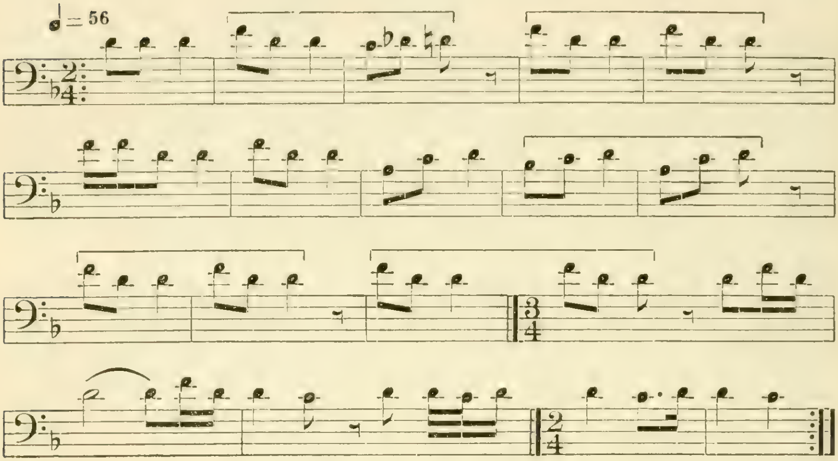
The girl was carefully prepared for this feast. Her eyebrows were plucked to make them a smooth, clear line, and any extra hairs at the edge of the hair were removed, medicine being applied so they would not grow again. Her hair was braided and then folded so the folds of braids rested on her chest like two cushions. The braids were wrapped in hide thickly decorated with long white wampum beads, and at the ends were tassels of beads. A beaded band was around her forehead. Her dress was made of dog-hair cloth woven like a blanket about 4 feet square and having a border across the ends. This garment was held in place by a belt of pounded cedar bark, either twisted like a rope or woven in a flat sash. Dogs were kept by the people to supply hair for this cloth (see p. 15). If the people had no dogs they used the skins of birds dried with the feathers on, cut in strips, twisted, and woven. Most of the dogs were white but a few were black and the Indians used the black hairs for the pattern on the blanket.

At this feast each guest started a song, as at other social gatherings. The song next following would be sung by a member of the girl's family, probably by one of her parents. The words state that the festivities are being held, and the singer is so rich that by merely wishing or speaking he can give valuable gifts. Mention is made of a "big sheeting with paintings on it" which has been hung up, and it is said that the "frontlet" is ready, the latter referring to an ornament of leather about 10 inches wide, beaded solidly, that was worn around the girl's neck and hung below the waist.

Clayoquot (Catalog No. 1461)

No. 141. Song of Maturity Feast (b)

Recorded by SARAH GUY



Analysis.—In this rather monotonous song more than half the intervals are minor thirds. The ascending intervals are more in number than the descending, as in the song next preceding. A change of rhythm near the end of the song places the longest note on the accented instead of the unaccented count. Several renditions were recorded and show no differences.

The purpose of this feast was to present the girl as a marriageable young woman, and this was done in various ways. Sometimes she was shown in a swing. A rope was made of twisted cedar bark, hung between saplings, and the girl was exhibited to the crowd swinging in this swing. Sometimes the parents showed the girl seated on a box, and offered to pay any man who could move the box. This was an impossible feat, the box being made so heavy that no one could move it. Sometimes the Maturity feast was followed by foot races. After this feast the girl devoted much time to her personal appearance and was also careful in certain observances that were supposed to insure ease in childbearing. For this reason she slept on her braids of hair instead of on a pillow and rose early, removed the boards from the smokehole, and ran through the door without looking back. She never ate anything that had been partially eaten before, lest her child might lack some part. Marriage usually took place a year or two after a girl's maturity, but for 4 years she was careful not to eat mashed food, believing it would have a tendency to make her corpulent. She was expected to bathe every morning and to massage her body and face. The tip ends of hemlock branches were used to "wipe" the face. This was done with a motion from the nose toward the ears and across the forehead, and the process was said to prevent sagging muscles. It was believed this process, if faithfully continued, would keep away wrinkles. The coarser branches of hemlock were used in rubbing the body, the motion being from the waist upward in order to give a firm bust. Pounded cedar bark was also used by the women in massaging the body. A young girl was given a "puff" of pounded cedar bark with which she rubbed her face vigorously. It was said to "make the face feel good and take off the shine." This puff was made of the bark of a very young cedar tree wound in a rope and pounded until it was soft. The care of the hair formed part of the instructions given to young women. The hair was washed every day and they "let it take its time to dry." The hair was so heavy that it often hung to the floor, and "made the head ache a little when it was wet." A tonic for the hair was used by both men and women. Such a tonic was made as follows: The tip ends of huckleberry sprouts were pounded to extract the juice, which was mixed with water. This was used when the hair was dry and "the hair was soaked in it." A wooden comb was used.

Each Makah house belonging to a family of the upper class had a wide shelf at one side, about 4 feet from the floor. It was rather dark up there, so a girl could not see to work much, but she was required to stay up there all the time except when she took a little airing in the evening, or her father gave a party. Those were the only times she was seen until her marriage, and her isolation was regarded as a sign of her purity. She never joined in the dancing, but this part of her life was not long. The Makah girls usually married young and were mothers before the age of 20.

A young man who came courting might pile up things outside the house, pry off a board, and hold her hand. If he desired marriage and she was responsive he brought blankets and other valuable gifts, and when the parents saw such gifts in her little compartment they knew that someone was seeking to marry her.

The song next following is a Clayoquot song, supposed to be sung by a young girl. A young man paid court to the girl and she appeared not to hear him. The young man went away saying he would never speak to her again and she sang this song.

Clayoquot (Catalog No. 1465)

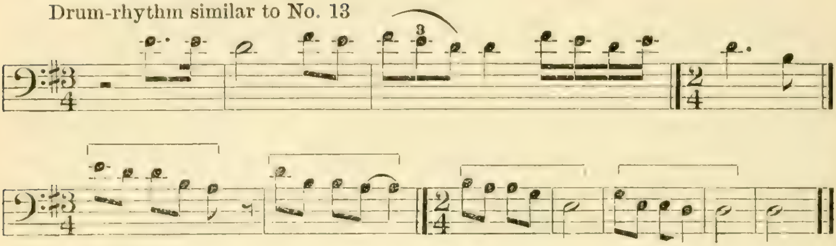
No. 142. "You May Go Away"

Recorded by Annie Long Tom

Voice ♩= 100

Drum ♩= 76

Drum-rhythm similar to No. 13



TRANSLATION

I will not feel badly if you do go away. You can go if you want to.

Analysis.—This is a pleasing melody with a distinct rhythmic unit and a downward trend. The compass is 10 tones, which is unusual in Makah songs and appeared to be difficult for the singer. The transcription is from the first rendition, and E was substituted for F sharp in the opening measures of the subsequent renditions. The lowest tone is somewhat indistinct. Attention is directed to the discrepancy between the tempo of voice and drum. The song was first recorded without accompaniment, the time being steadily maintained. Another blank cylinder was then placed on the phonograph and the singer was requested to repeat the song, beating the drum in her usual manner. The tempo of the voice was the same, with the drum in the indicated tempo.

If the parents of a young girl admitted that they knew of the attentions of a young man it was the same as though they gave their consent. If they allowed the young man to continue his attentions for 10 days without admitting any knowledge, it showed they were flattered but unwilling to consent to the match. Therefore the young man and his friends went away at the end of that time. Every family of prominence had its own hereditary songs and when a young man was courting he had his friends sing his family songs. The bride's family songs were not sung until after the wedding.

Sometimes the parents of the girl paid no attention to the young man at first, but after the fourth day the father came out, and then it was admitted that he gave his consent. Then he put the girl in a canoe with many presents and the men carried her to the house of the groom, after which the young man distributed gifts to all.

The courting customs were said to have been given to the Makah by Kwati, who also decreed that when a couple were first married there should be a great deal of beating on sticks, but it was said "Kwati afterwards changed this for fear it might hurt the feelings of the bride."

WEDDING CUSTOMS

A bride was beautifully arrayed and the events accompanying a wedding, as well as the gifts, depended upon the social position of the family.

Mrs. Wilson Parker said that she was carried to her husband's house in a canoe filled with gifts. Her canoe was carried by the male members of her family and both male and female relatives sang the inherited songs of the family in her wedding procession. In front of her canoe went a man with a bearskin on his body and wearing a headdress of split eagle feathers. He represented a whale, put his arms in front of him and imitated the motions of the whale. This was very hard to do. Going in front of her canoe he acted like a whale above the water, then acted out the diving of the whale. A man at the bow and another at the stern tossed the gifts to the crowd. If any were left they were distributed at the door of the groom's house. It was a disgrace not to have the canoe heaped with blankets and other gifts.[57]

In describing the manner of carrying the bride's canoe, Mrs. Parker said the canoe rested on poles carried by about three men on each side. Sometimes as many as 10 poles were put under a bride's canoe, made necessary by the weight of the gifts.

The upper class held elaborate festivities for the oldest son, it being the belief that the more elaborate the wedding the less were the chances of a separation. It was considered a disgrace for a couple to separate after being given a "big wedding." Each family of this class had certain acts which the oldest son went through when he was married. All the sons might go through these actions, but usually the eldest was the only one who did. These acts were tests of strength, either imitation or actual. Hazel Parker Butler (the interpreter) saw the "whaling test" when Young Doctor's son married her sister-in-law, this being an example of a pretended test. The family of the girl put up a board beside their house and the prospective groom and his friends were in a boat on the land. The board represented a whale and the young man was required to drive his harpoon through it. The understanding was that if he were unable to do this he could not have the girl, but everyone knew he would be able to do so. Such exhibitions were held when the men and the girl belonged to whaling families in the highest class. There were whaling families among the lower classes, but they could not have this particular performance at their weddings. There were many songs while these tests were in progress.

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[57] Concerning marriage among the Makah, Swan writes (p. 11): "Among the common people it is simply a purchase * * * but where the girl is the daughter or relative of a chief, a variety of ceremonies takes place. One of these, which I witnessed, displayed a canoe borne on the shoulders of eight men, and containing three persons." A procession formed on the beach, led by a man who represented a whale, and the three men in the canoe enacted the spearing of the whale.

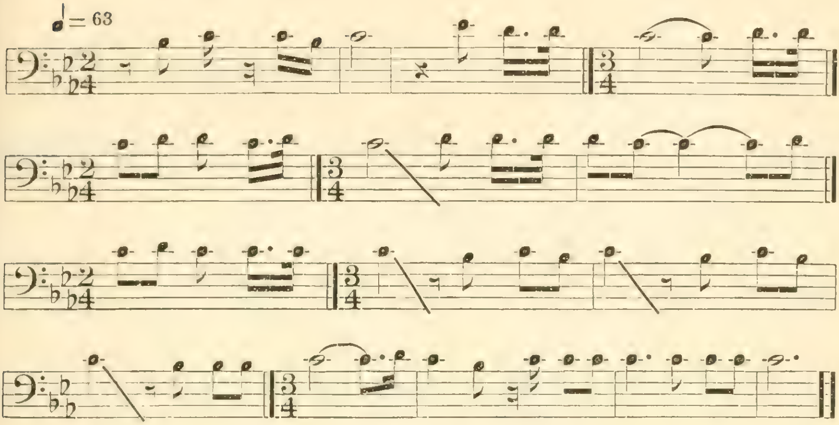
The following actual test of strength and courage was held only for a girl of the very highest class, when her hand was sought by men in other tribes who were her social equals. No others could enter this contest, though sometimes a low-class man might act as a substitute for a man of high social caste. Strips of cedar bark were made into two bundles about 8 inches thick and perhaps 6 feet long. These were held parallel and horizontally, with such a narrow space between them that it was scarcely possible for a man to pass through. The cedar bundles were lighted at the ends and the young man and his friends were required to run through the space between them. The blazing cedar bark looked like a solid wall of fire. Sometimes the girl's parents stretched a blanket and required the groom and his friends to jump over it.

At another sort of wedding the father of the prospective groom brought a representation of an island and sang the following song which belonged to him. The "island" was about 4 feet high and consisted of a mound of earth with little trees stuck in it. As he carried this "image" he sang the following song:

Clayoquot (Catalog No. 1437)

No. 143. "My Island Home"

Recorded by Sarah Guy



TRANSLATION

My island home is ready.
There are plenty of ducks around it.

Analysis.—With the exception of the minor third and semitone in the second measure this song progresses entirely by whole tones. Thirteen whole tones occur in ascending and 14 in descending progression. The tone material is similar to that found in numerous Makah songs, consisting of a tone with a whole tone below, and a whole tone and minor third above; the tones in this instance being B flat, C, D, and E flat, with C occurring in every measure except one. A peculiarity of the song is the downward *glissando* from certain tones, having no definite ending but a duration within the time indicated by the note. The tone was held for almost its full time, then the voice trailed downward, making a very brief pause before sounding the next tone. The intonation was variable, as in all repetitions of small intervals, and transcription is from the first rendition.

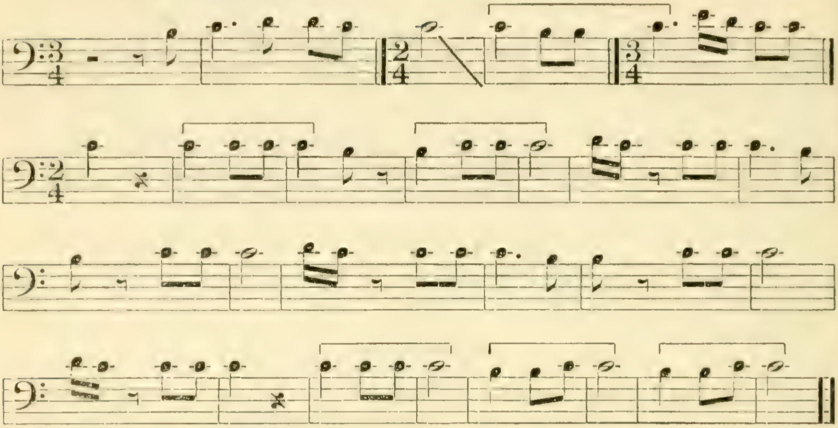
The singer of the next song was a wealthy man and the song was said to "go with another way of winning a bride."

Clayoquot (Catalog No. 1438)

No. 144. "I Will Win a Bride"

Recorded by SARAH GUY

VOICE 𝅗𝅥 = 80
DRUM 𝅗𝅥 = 80
Drum-rhythm similar to No. 10



TRANSLATION

My belts (xixi′tiyûk) form arches and I am acting to win a bride.

Analysis.—The tone material of this is the same as the song next preceding, except that the single ascending third is major instead of minor. Ascending and descending intervals are equal in number; the whole and half tones are also about equal. This song has a rhythmic unit and in one instance contains the downward *glissando* which characterized the preceding song.

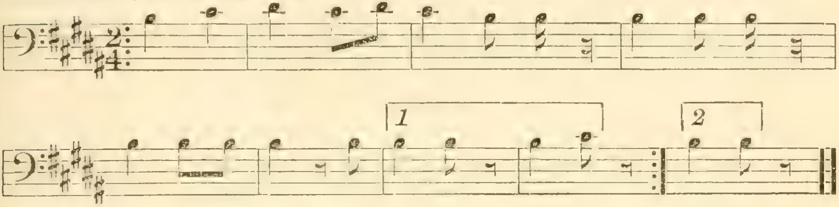
The song next following could be sung only by certain wealthy men. As stated on page 24, the xixi′tiyûk were mythical animals resembling snakes with dragon heads which formed the belts of the thunderbird. At a wedding this song would be sung by men carrying rattles to represent xixi′tiyûk, and shaking them to imitate the sound of the waves. The idea is that the young man when courting is like the little waves that play continually along the shore, but when he marries he will come like a big wave bringing many presents to her parents.

Clayoquot (Catalog No. 1439)

No. 145. "My Love Is Like the Waves of the Sea"

Recorded by Sarah Guy

Voice ♩ = 80
Drum ♩ = 80
Drum-rhythm similar to No. 13



Analysis.—This simple little melody was repeated many times. There is no change of measure length, and both melody and rhythm suggest the lapping of the waves on the sand.

NARRATIVES OF DREAMS BY YOUNG DOCTOR

Dream of a Canoe

Young Doctor (pl. 1) attributes his long life to a system of fasting which he began when young, and attributes his general success to a dream in which he saw and rode in a certain long canoe. The story of this dream was related and its songs recorded. The story of the dream should be prefaced, however, by an account of the rigid training which preceded it. Young Doctor was the third child in a family and the two older children were brothers who died when he was a lad. Then his father took him to the woods and "treated him as they treated people at that time so they would not die young." The ordeal consisted of fasting, bathing, and praying for physical strength and long life. From the new moon to the full moon he bathed and prayed for strength, but did not bathe as the moon was waning. In starting to fast his father gave him two dried lizards' heads which he was made to swallow without chewing. His father wanted him to learn to fast 10 days, but he could never "get beyond the ninth evening." He said that during the fasting period his "breath bothered him more than anything else." It became hard for him to breathe and he had a pain "down the center of his chest." In the evening of the ninth day, when he could endure the fast no longer, his father gave him a small piece of dried halibut, about as large as a man's finger, and a little water. His father said, "Unless a man fasts often he will not be prepared for old age when it comes to him. His health will not be secure." Young Doctor was not only required to fast 9 days, but he was required to begin another period of fasting as soon as he had eaten one meal. Thus in 18 days he would have only one meal. He learned to do this, and practiced it when going to catch seals. At present he eats only one meal a day and has no desire for food at other times. This meal is in the evening. He has several sorts of "herb tea" and drinks this, without food, in the morning. His father counseled him further, saying, "Whenever you feel sick, do not eat. It makes a sick person worse to eat."

Young Doctor followed the system of rigid fasting for several years, the first part of the time in the woods and later at his home. One day in summer he went to a little river to bathe. He was bathing on one side of a little point when he heard a strange sound on the other side of the point. He knew it was not a sound made by human beings. He dressed, went there, and found nothing. It was about midnight when he returned to the village and he sat beside a large building the remainder of the night. He went home the next day, having eaten nothing in the meantime. He went to sleep, dreamed, and saw a very long painted canoe, with many men in it. He got into the canoe and they started on a journey. When they reached Clallam (about 30 miles east on the Strait of Juan de Fuca) the Indians were having a performance or ceremony to benefit everyone's health. He saw that when a certain man sang, a snake came out of his mouth and entered into the sick person, then it turned to vapor and emanated from the entire body of the sick person, taking the disease with it. When the sick person began to recover he "got songs of his own," which showed that he had acquired "spirit power."

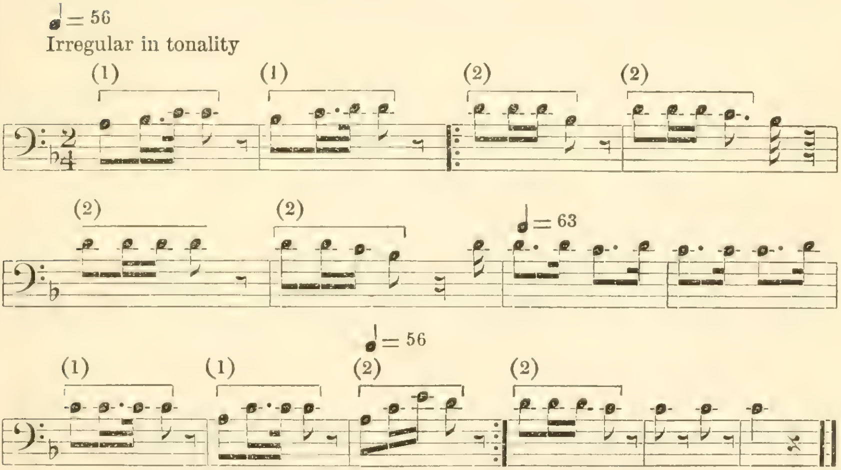
After witnessing this in his dream, he and his companions entered into the canoe again, paddled some time, and reached another place. A company was coming toward them. First came the wolves, then the elk, the birds and small animals, each decorated for dancing and holding a spear. These animals waded out and wanted to fight the occupants of the canoe. The leader of the animals said the people in the canoe must stop or they would die. They started on and he thinks the next stop was made near the present site of Fort Townsend. They landed and four men went ashore. After a while one man returned carrying a man under his arm. After all the men had returned to the canoe this man became pilot and told them where to make camp. They came to a large island and the man told them to stop there and camp. When they landed Young Doctor saw a large building decorated with the same pattern as that on the canoe. This stood out plainly because the background was bare cliffs. They stayed there a while and saw no one. Resuming their journey, they entered a certain bay. Suddenly a lot of wolves came toward them. The wolves were first seen as a single line, then they divided into lines, one on either side of the canoe. As soon as they entered the water they turned into sharks, so there were sharks on each side of the canoe. Then the canoe spoke and said it would be safer on the mainland or on a mountain. The canoe had short legs near one end. The canoe told them to hold on tight, then it went on land. They went so fast that their provisions rattled and shook around in the canoe. Their food consisted of live snakes, frogs, and lizards, of which they ate only the heads. After a while the canoe climbed over a mountain, came to water on the other side, and got into the water again, so they were safe from the sharks.

They started on their journey again, and after a while they reached a bay which had only a narrow opening to the sea. Just before landing the men stood up in the canoe and danced, singing the following song. At the close they raised their paddles upright. The same words (or syllables) are always sung, but no one except Young Doctor knows their meaning. They are in a language which does not occur apart from these songs.

Makah (Catalog No. 1295)

No. 146. Song in the Canoe

Recorded by Young Doctor



Analysis.—The rhythm and change of tempo in this song were clearly given in all the renditions, as well as the slight difference between the first and second rhythmic units. The first two and last two measures of the transcription were sung only once. The song is irregular in tonality and has the small compass noted in a majority of whaling songs. The ascending and descending progressions are equal in number, and about three-fourths of the intervals are whole tones.

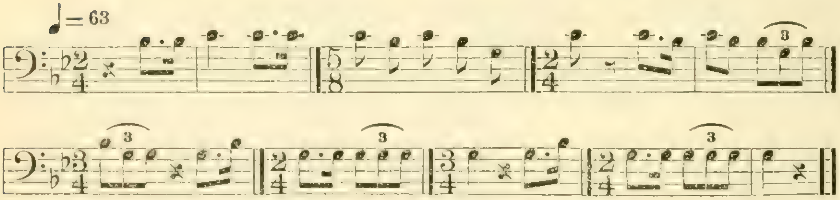
When they were entering the bay he saw that the houses were gaily painted and that each house in the village had not less than four totem poles. When they landed the chief gave a party in his honor, as a stranger. At the party they told him that he must make a wood carving when he caught his first whale. This carving was to consist of two human figures with a whale across their heads, like a portal. They said he must sit between the figures and sing. This carving is now in his store. He made a representation of the canoe, consisting of a strip of white cloth at least 30 feet long, with the ends attached to wide boards carved like wolves' heads. This is also in his store. After this final experience the men brought him back in the canoe and left him in the village. In this dream he received power to kill whales and he was a successful whaler until he met with the accident which made him a cripple.

Two other songs were received by Young Doctor from the men in the canoe and were sung by them, on the water, on very calm days. The men in the canoe traveled from one tribe to another and "picked up songs." They had a language of their own which he understood but which was understood by no one else. It occurs only in these songs but he repeated it exactly as he learned it, never changing a syllable. These two songs are called "echo songs."

Makah (Catalog No. 1296)

No. 147. Echo Song (a)

Recorded by YOUNG DOCTOR



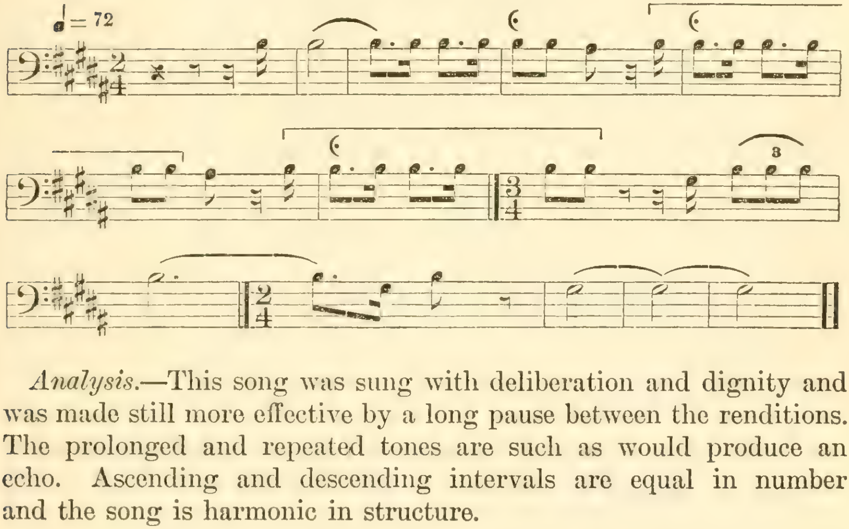
Analysis.—The singing of this song was preceded and in one instance interrupted by a short speech, and the repetitions of the melody differ in unimportant respects. It is a simple melody except for the 5–8 measure which was given in the same time in all the renditions. Except for one interval the progressions consist entirely of whole tones and minor thirds.

The men in the canoe said that the song next following could be used when dancing. They said the step of this dance should be a sideways motion about 15 feet to the left, then back to the first position and 15 feet to the right, with a return to the original place. The dancers were not to pause at the end, only after they had returned to the original position. Half the dancers were men and half women, these being exactly equal in number. The men entered first, followed by the women, and all held canoe paddles upright in their hands, moving them back and forth, to the left and right. They faced in the same direction when dancing, the motion being, as indicated, sideways toward the left and then toward the right.

Makah (Catalog No. 1297)

No. 148. Echo Song (b)

Recorded by Young Doctor



Analysis.—This song was sung with deliberation and dignity and was made still more effective by a long pause between the renditions. The prolonged and repeated tones are such as would produce an echo. Ascending and descending intervals are equal in number and the song is harmonic in structure.

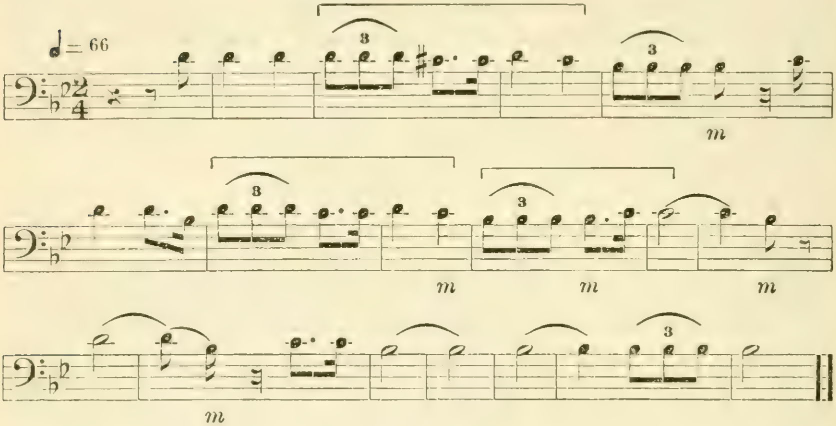
Dream of the Southwest Wind

Young Doctor related another personal dream and recorded the song which was given him in the dream. He said that he saw a man rise out of the dirt floor of a house. The man rose slowly until his body down to the waist was above the floor. He supported himself on his hands as he talked, then sank down again, leaving no trace of his presence. He had streaks of red painted vertically on his face and down feathers on his hair. This man was the Southwest Wind. At first he said that the southwest wind would blow and then he made gestures with his hand and sang the following song, which Young Doctor learned. The words are not Indian words—they are in no known language, and Young Doctor calls it the "wind language."

Makah (Catalog No. 1294)

No. 149. Song of the Southwest Wind

Recorded by YOUNG DOCTOR



Analysis.—It is interesting to note that the sound *m* in this song does not occur during the rests, while in the song next following it is continued during the rests as a soft humming. The sound is produced with the lips closed (see analysis of No. 33). This song has a compass of only three tones and progresses chiefly by major seconds. The accidental was uniform in all the renditions.

After singing this song the Southwest Wind said that something awful had happened in that house, then he said, "This is all I came to tell you," and he disappeared.

At the time he had this dream Young Doctor was with the Nitinat tribe on Vancouver Island, where the Makah had gone to catch and dry fish. In a short time a heavy rain came. The rain fell for 6 days and half the floor of the house was under water, thus fulfilling the first part of his dream. A few days after the dream he related it to the Nitinat, who told him that, 2 years previously, they threw a piece of wood on the floor of that house and an opening appeared, so deep that a whaling spear could not touch the bottom of it. They filled the hole with brush but the brush disappeared. They did this several times, and at last they set fire to the brush, after which they had no further trouble. The Nitinat thought he was wonderful to have known that something unusual had taken place in the house.

Young Doctor's experience on the sea is shown by his ready consciousness of the wind. He was shown a picture of a canoe (pl. 17, *a*) and said at once that the party was coming home. He said that he could tell this by the direction of the wind which was blowing from the southwest. Further, he said they were not towing a whale as the line at the stern of the canoe is a man's paddle, held sideways. This was also shown by the following incident: A phonograph record obtained among the Yuma Indians was played for Young Doctor, who said the song sounded to him as though it was calling for rain. He said, "That song belongs to the southwest wind. It is calling for a soft wind, not a hard wind." He was much interested to learn it was a song from a desert region. Unfortunately, the identity of the song was not noted. It was one of several phonograph records played to the Indians as examples of singing by other tribes.

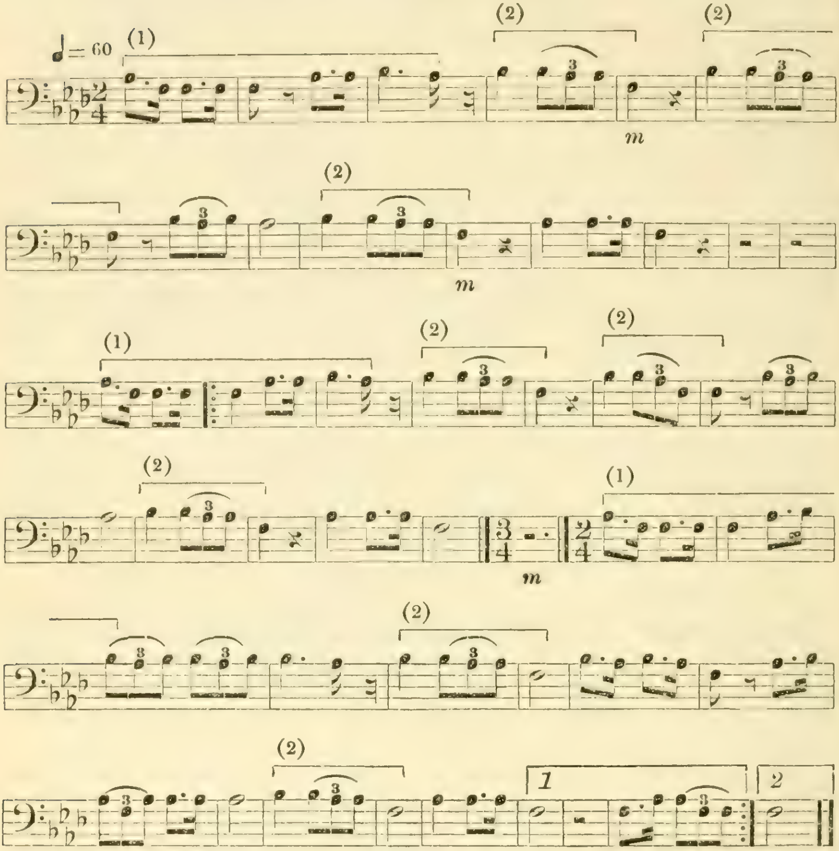
DREAM OF A JOURNEY

On one occasion Young Doctor dreamed that he was in the midst of the Swinomish tribe, the following song coming to him in this dream.

Makah (Catalog No. 1293)

No. 150. Young Doctor's Dream Song

Recorded by YOUNG DOCTOR



TRANSLATION

I am among the Swinomish tribe.

Analysis.—The first and third renditions of this song were alike, but the note values in the second rendition differed slightly because of a difference in the words, the general rhythm and melody tones remaining the same. Except for five intervals, the progressions consist entirely of whole tones and minor thirds. Two rhythmic units are indicated as an aid to observation of the song. These phrases are not treated thematically but, in their repetitions, frequently appear as part of longer phrases. The labial *m* in this song was continued during the rest, on the pitch of the tone which preceded the rest.

His dream was fulfilled. About a week later he was in Victoria, British Columbia. The Swinomish tribe were there and he was among them and sang his dream song.

DREAM OF A FROG

Young Doctor related the following story of his personal experience. He said the incident occurred in the early spring, when he was building his store, which he now occupies. One day, when it was raining hard, he saw a little green frog sitting in the fork of a branch and holding to the branches on either side. The frog was perhaps 20 inches away from him. Taking the frog in his hands, he said, "You poor little fellow, I am sorry for you in all this rain." He took it under the house, made a little shelter for it, laid it on some soft stuff and put the soft stuff over it. That night he went to sleep and dreamed the little frog was in the place where he had seen it first. The frog was singing a song in appreciation of his kindness. After Young Doctor had learned this song the frog said, "I do not know this song as well as my father. He will teach it to you *right*."

The next night Young Doctor dreamed that the little frog came and took him to the frog village, which was in a pond. The little frog took him to his house in the middle of the pond and told him to sit down. As soon as he was seated other frogs came, and one among them acted as spokesman. This frog called on the chief to sing and the chief sang the same song which the little frog had sung. The spokesman told Young Doctor that they were quite indignant because a little old Indian woman did her washing in the edge of the pond. They did not like the smell of her washing, nor of what she used when she washed the clothes. They threatened to throw their spears at her.

The frog chief taught the song to Young Doctor, and he found the melody to be slightly different from that taught him by the little frog, who, it appeared, was the son of the chief.

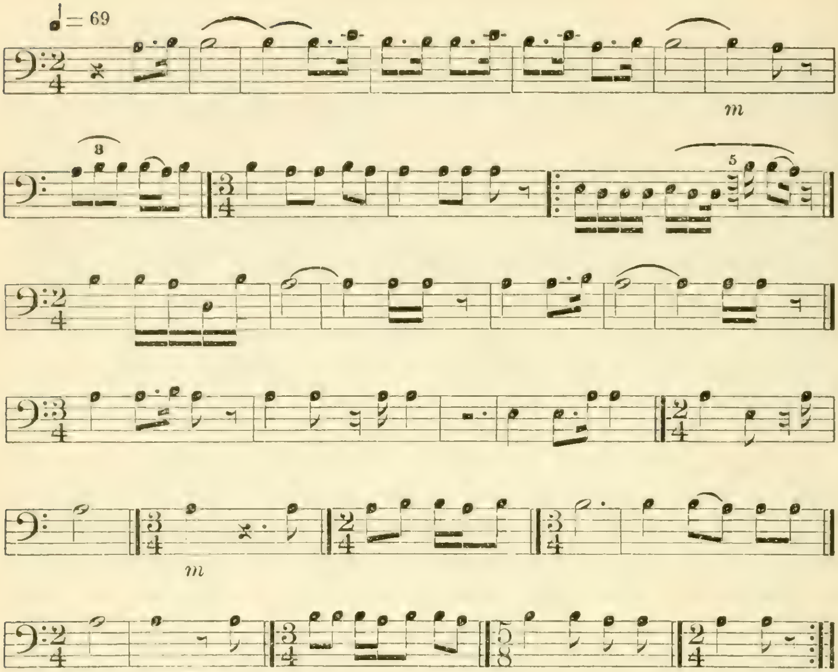
When Young Doctor waked from his dream he told it to the little old woman who did her washing in the edge of the pond, for his dreams usually acted as warnings. She asked him what she had better do, but he said that he could not advise her. In less than two weeks the little old woman was dead.

The following is the song taught to Young Doctor by the frog chief. He says that if he starts this song when away by himself the frogs seem to understand it and join in the song.

Makah (Catalog No. 1299)

No. 151. Song Taught by the Frog

Recorded by YOUNG DOCTOR



Analysis.—The repeated portion of this song was sung several times with no important variation, which is interesting because of the unusual character of the melody. About three-fourths of the intervals are whole tones. The ascending major sixth occurs twice. The labial *m* was used occasionally but not continued during a rest. In tonality the song is minor and lacks the sixth and seventh of the complete octave. It begins and ends on the keynote, the melody lying above and below this tone.

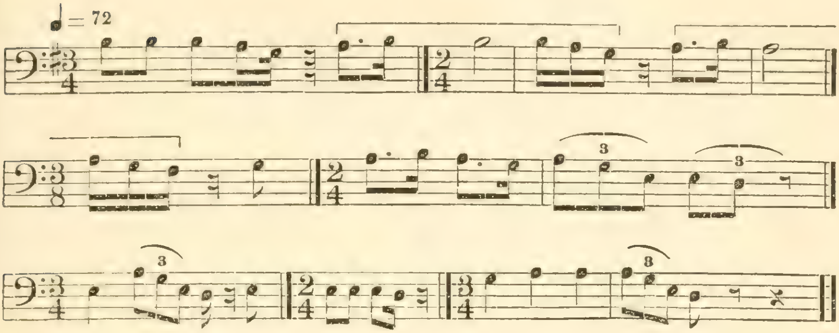
SONG RECEIVED IN A DREAM BY A CLAYOQUOT

The chief foods of the Clayoquot were whale, halibut, blue-backed salmon, spring salmon, and herring. A certain man was accustomed to pray for a good run of herring and to sing the following song at that time. It was said that the people were glad when he began to sing, for they knew that the herring would come next day. The same man knew many songs for the treatment of the sick.

Clayoquot (Catalog No. 1454)

No. 152. Song To Bring the Herring

Recorded by SARAH GUY



TRANSLATION

I am singing like this because I am going to have a great deal to eat.

Analysis.—Each phrase of this song has a downward trend, the ascending intervals occurring chiefly between the phrases. It is interesting to note the effective use of B at the opening of the third measure, and of A at the opening of the fifth measure, while G occurs prominently in the succeeding phrase. Twenty-five of the thirty-two intervals are whole tones.

SONGS RECEIVED IN DREAMS BY WOMEN

The principal informant on this subject was Annie Long Tom, a widow (pl. 6, *a*), who has received numerous songs in dreams. Mention has been made of the rhythmic stimulus given to women composers by swinging to and fro in a swing. In this connection it is interesting to note that Annie Long Tom has a drum with which she accompanies her songs, as she sits alone in her house. In describing some of her dream songs she said the melodies came to her at night when she was asleep. It was impossible to question her too closely concerning the manner in which she received all her dream songs, or to ascertain whether any of the songs came to her when she was beating or had recently been beating on her drum.

These are known as her personal songs and she sings them as "courtesy songs" or "appreciation songs" at social gatherings (see p. 166).

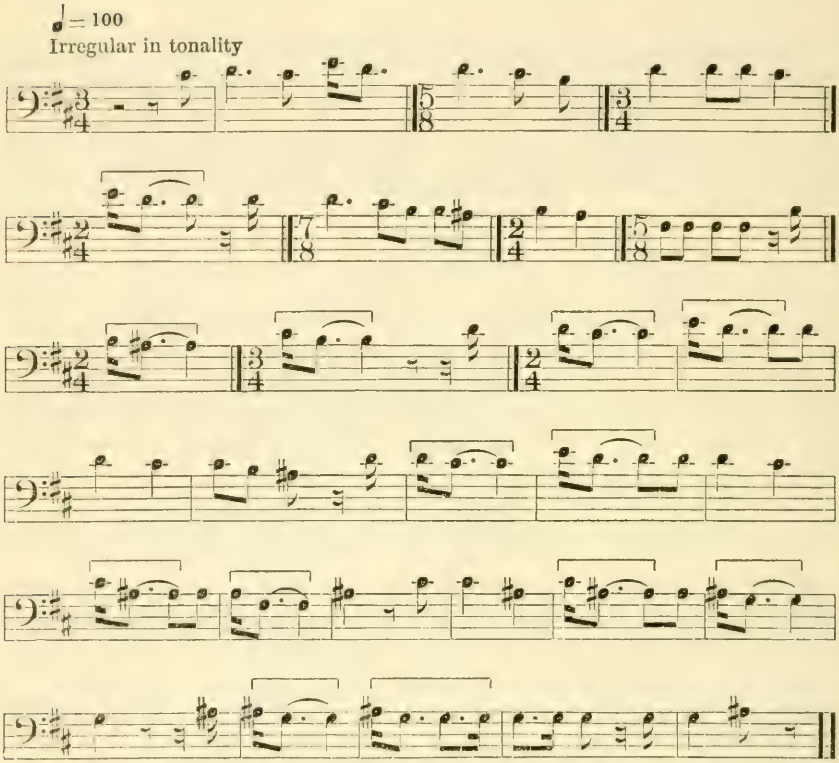
Annie Long Tom dreamed the next song at the time when the Shaker religion came to Neah Bay. The Shaker religion is now established in the village, having a commodious building and many adherents, but Mrs. Long Tom has never attended the meetings.

At first she debated the matter in her own mind, but a crow came in a dream and gave her this song, so she held aloof from the new religion.

Clayoquot (Catalog No. 1481)

No. 153. "Do Not Be Ashamed of Your Song"

Recorded by ANNIE LONG TOM



TRANSLATION

Do not listen to the other singing,
Do not be ashamed to sing your own song.

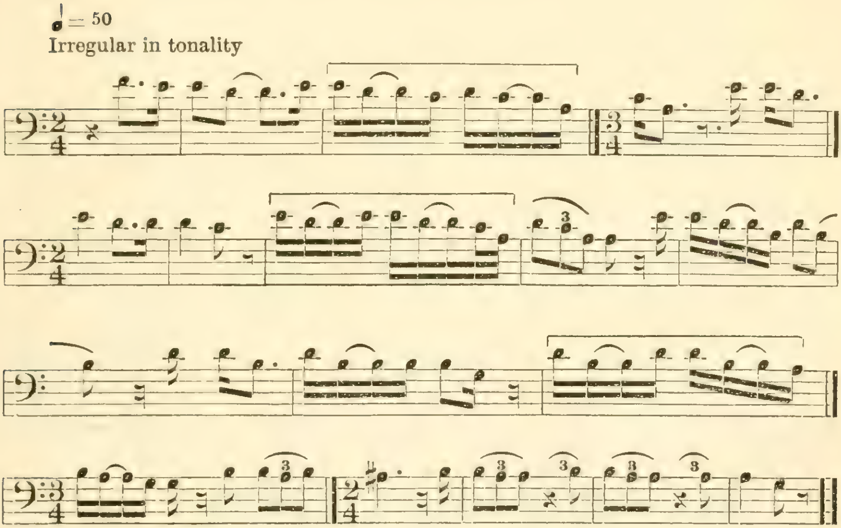
Analysis.—The phonograph cylinder contains one complete rendition of this song and a repetition of the first portion. Whether the latter portion would have been repeated as clearly as the first portion is a matter of conjecture. The pitch of certain tones is indicated approximately by accidentals and the song classified as irregular in tonality. Attention is directed to the ascending interval at the close which seems to suggest uncertainty. The chief rhythmic characteristic is the accented sixteenth note followed by a dotted eighth which is prolonged to include the succeeding tone. This is indicated as the rhythmic unit.

The subjects of the women's dream songs reflect the simple interests and experiences of their daily life. Annie Long Tom said that one day, as she was picking berries, she saw a little chipmunk with a small cone in its mouth. On seeing her the chipmunk began to "jabber" and she "shooed him away" and came home. That night she dreamed that she was driving the chipmunk away and that he gave her this song. By addressing her as "doctor" the chipmunk paid her the compliment of assuming that she had supernatural power.

Clayoquot (Catalog No. 1484)

No. 154. Song Received From a Chipmunk

Recorded by ANNIE LONG TOM



TRANSLATION

Doctor, have you got the man-spirit?
Have you?

Analysis.—This interesting melody is based on two descending triads, the first being minor (E–C–A) and the second being major (D–B–G). The rhythmic unit occurs in both these triads, and detached parts of the rhythmic unit occur in the latter part of the song. The accidental was sung with unmistakable clearness and adds to the interest of the melody.

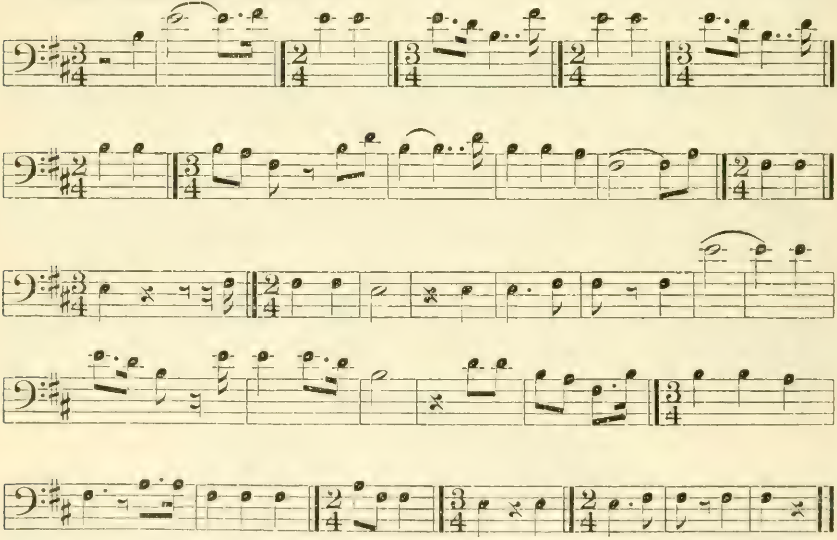
A song was given to Annie Long Tom by the animals that live in a spiral shell called klikli′ibus by the Makah and ki′ĕts by the Clayoquot.[58] Two records of this song were inadvertently made, the first in 1923 and the second in 1926, and the comparison of the phonographic records are contained in the analysis. On the first occasion she said the song was given her by four little shell-animals and that she heard them sing the song, the words of the first rendition being here presented. On the second occasion she said the song was given her by the oldest sister of the little crabs mentioned in the song, the words of the second rendition being "I am going to see a little crab who is bubbling." So slight a difference might arise from the circumstances under which the second record was made, or may have been a freedom of interpretation that is permissible in a poet.

Clayoquot (Catalog No. 1467)

No. 155. Song of the Four Little Shell Animals

Recorded by Annie Long Tom

Voice ♩ = 112
Drum ♩ = 112
Drum-rhythm similar to No. 10



TRANSLATION

We are going to see the little crabs,
We hear that they leave piles of bubbles.

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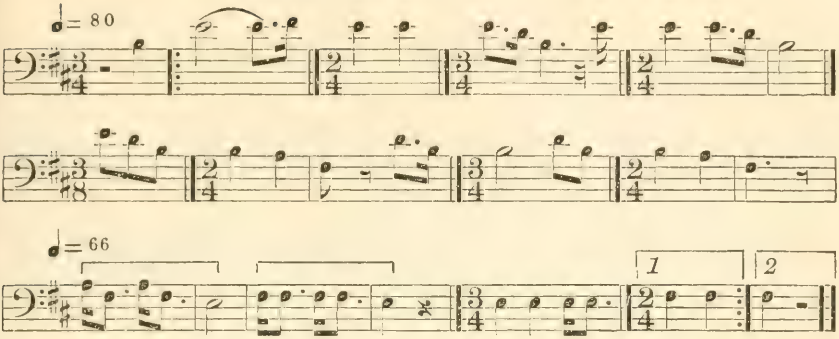
[58] A specimen of the shell was obtained and was identified by Dr. Bartsch, of the United States National Museum, as "Thais (Nucella) Lamellosa Gmelin, found from Bering Strait to Santa Barbara Island and in Japan."

Clayoquot (Catalog No. 1482)

Duplication of Song No. 155



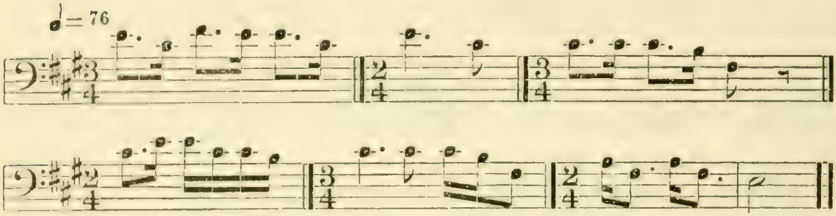
Analysis.—Opportunity is seldom afforded for comparing two renditions of the same song, by the same person, the renditions separated by a period of 3 years. The differences are readily apparent to an observer. The first record does not contain the change of tempo nor the measure in 3–8 time, but the essential features of the records are the same. It is probable the singer felt that she could take some liberties with the repetitions of this melody, as it belonged to her. Several renditions of the song were recorded in 1923, the transcription being from the first. In the renditions in 1926 the singer varied the length of the notes, often adding many rapid words, but she did not change the principal progressions. The descending interval of a fourth forms the framework of the melody. The first part of the song is based on the descending fourth E–B, with ascending fourths between the phrases. This is followed by B–F sharp, and the song closes with the descending fourth A–E. As in many other songs with what has been termed an interval-formation, the fourth is the most prominent interval in the framework of the melody. It is interesting to note that the two performances of this song were on the same pitch. A similar recurrence of pitch in renditions separated by several months was observed among the Chippewa (Bull. 53, Bur. Amer. Ethn., p. 69).

The mention of insanity is rare among the Indians, but Annie Long Tom dreamed that a certain old lady who was a "little off" sang the following song. It is incorporated in this paper as the melody is particularly pleasing.

Clayoquot (Catalog No. 1475)

No. 156. Annie Long Tom's Dream Song

Recorded by Annie Long Tom



TRANSLATION

My lover lives over here,
That is why I am so happy.

Analysis.—This song is characterized by a rhythmic and melodic unity which is unusual in Indian songs. The first three measures contain a descending trend of an octave from F to F, and the remaining four measures contain a similar descent from E to E. The measure next the final measure shows an interesting reversal of the count-division in the opening measure of the song. This gives a certain piquancy to the melody. More than half the intervals are minor thirds. The song ends on the lowest tone of the compass, which is somewhat unusual in Makah songs.

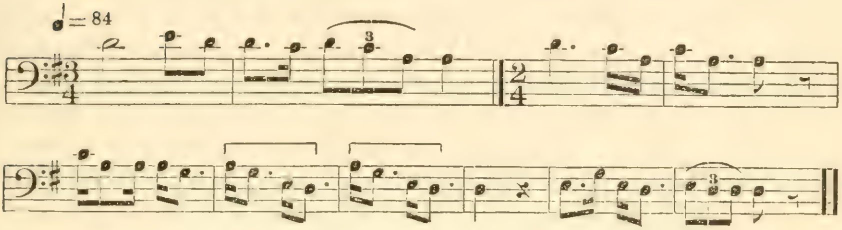
The next song is personal in character but old and unique. The singer, a member of the Clayoquot tribe, said that when she was young, people of her tribe wore no foot covering. "Their feet and ankles up to the knee were very red, but they did not seem to mind it." She lived on Clayoquot Sound, on Vancouver Island, and when a young girl obtained her first pair of shoes in Victoria. In company with others of the tribe she went by canoe to Victoria to sell dogfish oil and bought the shoes. She was one of the first in her village to have shoes and she "had hard work to keep the other girls from wearing them."

After buying the shoes she had a dream in which she heard the following song. She dreamed of a very fierce-looking man, with long wiry hair, a very long face, and very long arms. At first he "gave her a helpless nightmare," but afterwards she heard him singing this song.

Clayoquot (Catalog No. 1483)

No. 157. Song Concerning a Pair of Shoes

Recorded by ANNIE LONG TOM



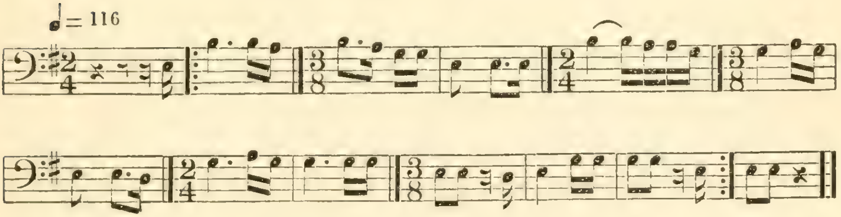
Analysis.—This song varied slightly in its repetitions, the transcription being from the first rendition. All the intervals are minor thirds and major seconds except an ascending fourth and fifth. The melodic form is particularly free, the song being classified as based on the first five-toned scale which omits the third and seventh tones above the keynote. It will be seen that the keynote occurs chiefly on the unaccented part of a count. A sixteenth note followed by a dotted eighth characterizes the rhythmic unit, and reversal of this count division occurs in other parts of the song.

Mrs. Wilson Parker recorded a song which had come to her in a dream about 3 years previously. She said that it had no words.

Makah (Catalog No. 1365)

No. 158. Mrs. Parker's Dream Song

Recorded by MRS. WILSON PARKER



Analysis.—This pleasing melody is minor in tonality and harmonic in structure. It lacks the second and sixth tone of the complete octave and progresses chiefly by whole tones.

SONGS COMPOSED BY WOMEN

Mechanical rhythm appears to have been an inspiration to musical expression among tribes living on the Northwest Coast. In this respect they differ from the inland tribes studied by the present writer. The Menominee said they made love songs in imitation of the flute and the Sioux told how several men cooperated in composing a song, one man after another suggesting phrases that were combined until all were satisfied. Two Makah women found that the motion of a swing was an aid to the formation of melodies and another woman was said to have made a new song about any unfamiliar word that she heard, probably utilizing its rhythm. Examples of such composition will be presented. Rhythm was also an inspiration to musical composers in British Columbia. Jimmie O'Hammon, chief of a band of Squamish Indians, said that songs "came to him as he was walking." He recorded a song that "came to him as he walked and was happy." An old man from Powell River said the young men of his village frequently composed songs when riding in their gasoline boats, finding the sound of the motor an aid to forming the melodies. A susceptibility to rhythm among these Indians may be due to their life beside the sea, with its constant rhythm.

At Neah Bay it was said that "only a few could make up songs." Two women composers were living in the village in 1926 and consented to tell their method of composition. The women were Mrs. Helen Irving (pl. 3, *b*) and Mrs. Kalopa. In former times they combined their efforts but in recent years Mrs. Kalopa has composed songs. She said that, when composing alone, she preferred to work at night, trying one phrase after another until satisfied. None of the songs which she composed alone were recorded, but they are often used at social gatherings.

Helen Irving said that she and Mrs. Kalopa[59] made up songs together when they were girls and that it was easier for two to make up songs together than for one to do it alone. She said that a boy friend put up a swing for them and swung them back and forth while they made their songs, adding, "It was easier to compose when we were swinging and we always did it that way." They always *thought* of something as they were swinging and "pretty soon they could sing their thoughts." Frequently they thought of some one of whom they were very fond. Then they would sing together and keep changing the tune, one suggesting a word or the other a musical phrase until the melody was satisfactory to both. Sometimes a song was not completed one day and would be resumed the next.

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[59] This is a mispronunciation of the name of the last Makah chief, which was said to have been Kla'pala'do, though commonly pronounced Kla'pala'nho. He was also known as Chief Peter. Mrs. Kalopa is believed to be a second cousin to this chief.

The following song was composed in this manner and could be sung at any time. An interesting incident was related concerning its use. Many years ago a certain Indian agent was transferred from Neah Bay. He and his wife left early one morning on the mail boat, and the old people went down to the shore and sang this song as they started. They did not appear to hear the singing and departed unaware of this tribute from the old people of the village.

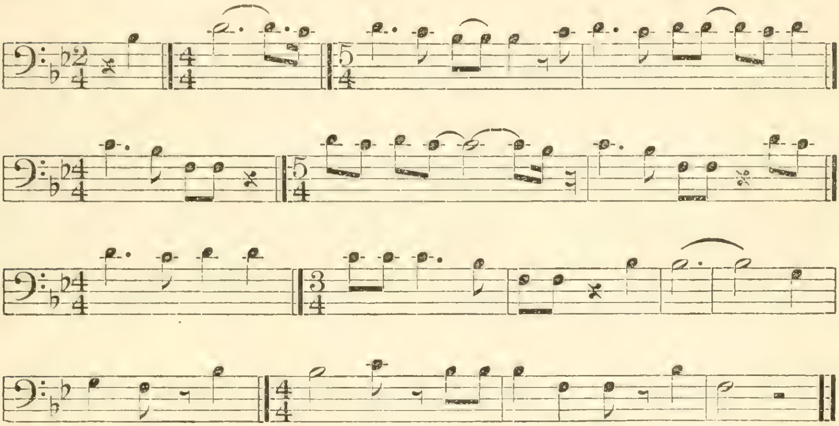
It is the Makah custom to use the pronoun of the first person when referring to the tribe.

Makah (Catalog No. 1402)

No. 159. Song Composed by Mrs. Irving and Mrs. Kalopa

Recorded by MRS. HELEN IRVING

VOICE ♩ = 126
DRUM ♩ = 108
Drum-rhythm similar to No. 10



TRANSLATION

Why do you treat me so coolly?
Don't you know I am sorry to see you go?

Analysis.—This song is transcribed from its first rendition. In repetitions it is found that the measures having the most peculiar rhythm are repeated accurately while an abundance of words is allowed to extend the duration of the simpler measures. There is no rhythmic unit in the song. The melody consists of a repetition of D, C, and B flat in various orders, with an occasional descent to F. The rests are given with clearness. The drum, as in the other songs by women composers, is slightly slower than the voice. Eight of the 39 progressions are fourths, an interval associated with motion. Twenty-seven of the intervals are whole tones and two are major sixths.

The words of the two other songs composed by these women suggest the whims of girlhood. The phonograph records of these songs were carefully studied but were not transcribed, as the songs were of limited compass and contained no special peculiarities. The words of the first were, "I saw the dear, I just saw him, the beloved one. Remember I will send you a silk (handkerchief)." The second song contained the scornful words, "Why look at the homely tracks made by the bowlegged?"

Three women composers of former times were described and their songs recorded. The earliest of these was Waksi′ke, who died about 30 years ago. Her songs were recorded by Mrs. Wilson Parker, who is probably about 65 years of age. She said that Waksi′ke did not seem to have any particular method of composition, but if anyone used a word that was new to her—a word from some other tribe—she would make up a song to use that word. It appears that the accent of the unfamiliar word provided a rhythm which assisted the formation of a melody. She could "make up a song about anything," and used the drum a great deal.

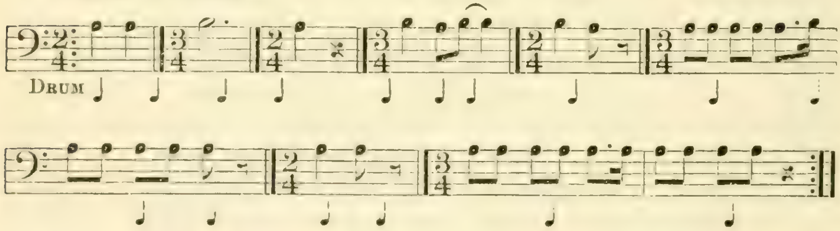
Two songs composed by Waksi′ke are presented and are songs of the Kwikwatla dance which was witnessed by the writer (see p. 27). These songs were sung when the dancers entered the building in which the dance was held and were always in pairs, it being said there were so many dancers and they took so long to enter the building that it was necessary to have many songs. This and similar dances were used in competitions which took place in the winter, one village competing with another in the production of new and attractive dances. There were no words with the first song.

Makah (Catalog No. 1360)

No. 160. Song Composed by Waksi′ke (a)

Recorded by Mrs. Wilson Parker

Voice ♩ = 108
Drum ♩ = 72
Irregular in tonality



Analysis.—The relation of the tempo of voice and drum in this song is remarkable and maintained in the six renditions. The tempo is measured by a metronome, the figure indicating the number of metronome beats per minute. The time meter of the voice is 108 and that of the drum is 72, as nearly as can be measured by the figures on the metronome bar. After the melody had been transcribed the drum was added and found to coincide with the voice only three times, these coincidences being evenly spaced, as shown in the transcription. Thus the large unit of time on which drum and voice coincide consists of eight counts, three of these units comprising the song. In each of these units the voice has eight counts while the drum has five counts. It was said the drumbeat was that of this class of songs, not of this particular song. In contrast to the unit produced by the coincidence of voice and drum the melody is divided into two periods of five measures each. The first of these periods is characterized by the peculiar rhythm of the fourth measure and the second period is characterized by the repetition of a short rhythmic unit. The melody contains only 2 tones and 10 progressions. There are only three instances in which a measure begins on the tone last heard in the preceding measure and in each of these instances the preceding measure has closed with a short rest. Although double and triple measures alternate in part of the song they are not transcribed in 5–4 time, as the opening of the second measure is strongly accented. The six renditions of the song were in two groups of three each, each group being followed by a long howl said to be customary after songs of this dance. This was the wolf howl and different from the howl that follows the songs concerning the whale.

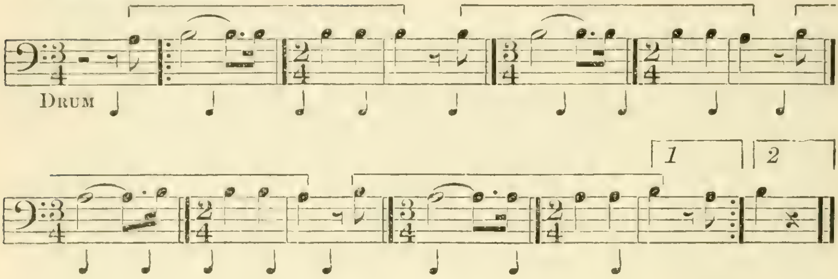
The second of Waksi′ke's songs is addressed to a man who was accustomed to burn a great deal of whale oil at social gatherings. The song suggests that he can replenish his store of oil from a whale that has been washed ashore.

Makah (Catalog No. 1361)

No. 161. Song Composed by Waksi'ke (b)

Recorded by Mrs. Wilson Parker

Voice ♩= 104
Drum ♩= 63
Irregular in tonality



TRANSLATION

Where are you, Cikwi'alac? (man's name)
There is a whale washed ashore.

Analysis.—Four renditions of this song were recorded without a break in the time and show no points of difference. The song is of the same dance as the song next preceding and the relation of drum and voice shows the same characteristics. The metronome time of the voice is quarter note=104 and that of the drum is quarter note=63, as nearly as these could be measured by figures on the metronome bar. The common denominator of these is approximately 15 and accordingly we find 7 counts in the song corresponding to 4 beats of the drum, the coincidences being shown in the transcription. This song differs from the preceding in that the drum precedes the first note by about the value of an eighth note instead of being exactly with the first note of the song.

The rhythmic structure of the melody consists of four periods which do not correspond with the coincidences of voice and drum. Brackets indicate these periods as each consists of the rhythmic unit. Such complicated rhythm as this and the preceding song are unusual and show a remarkable time-perception on the part of the Indians. This song, like the preceding, contains only two tones, a major second apart, but this differs from the preceding song in that the upper is the principal tone. Like the preceding song, it is classified as irregular in tonality.

No information was available concerning the method used by the second woman composer, whose name was Kooa'laka, meaning Dawn.

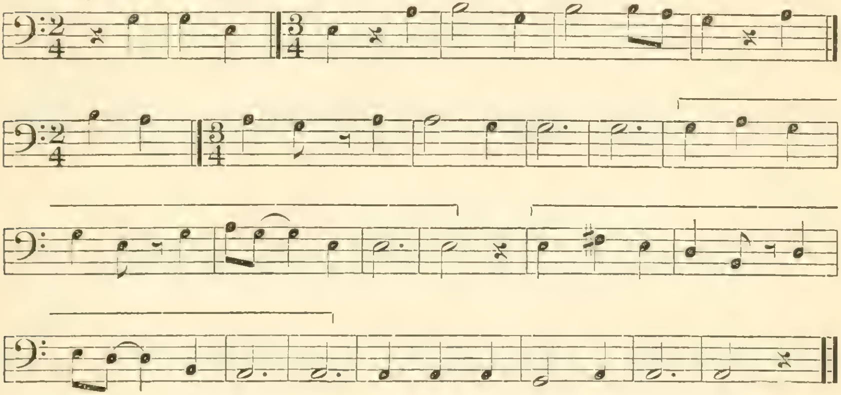
She died 6 or 7 years ago, and is remembered by a different class of songs than the preceding, a class of songs which suggest that she may have been a person of intensely human interests. The first of her songs is about a woman who went to Victoria, British Columbia, and had no money to spend. The expression "poor dear" was noted in the words of songs from Vancouver Island, recorded among the Indians at Chilliwack.

Makah (Catalog No. 1357)

No. 162. Song Composed by Dawn (a)

Recorded by MRS. WILSON PARKER

VOICE ♩ = 160
DRUM ♩ = 126
Drum-rhythm similar to No. 10
Irregular in tonality



TRANSLATION

The poor dear has nothing but her eyes with which to take in the town.

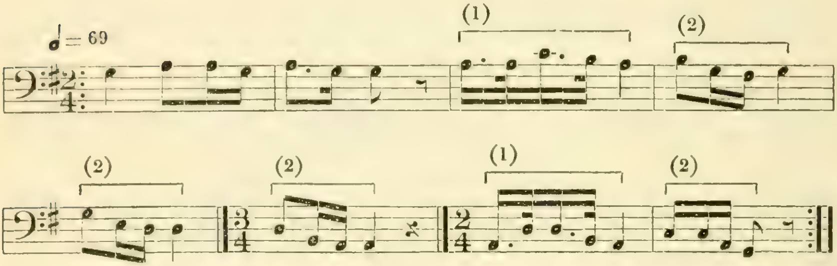
Analysis.—This song consists of four periods of five measures each, with a few unimportant tones at the close. On comparing the first and second periods we note a similarity in the opening measures, followed by slight differences which give character and interest to the melody. The third and fourth periods are alike in rhythm and melodic progressions, though the phrases begin on different tones. Drum and voice have different metric units and the time of each was steadily maintained, but the difference between the two is slight and the coincidences would occur too far apart to be conveniently located. The trend of this melody suggests G as its keynote, but A is emphasized in the closing measure and the song is analyzed as irregular in tonality. The song has a compass of 10 tones and progresses chiefly by whole tones. Attention is directed to the exceedingly low range of this song, recorded by a woman whose speaking voice was of ordinary pitch and particularly gentle in quality. This indicates a peculiar manner of voice production.

It was said that Dawn made up the following song about herself and her husband. When they disagreed it was always he who cried, so "when he said disagreeable things she expected he would soon begin to cry." It is interesting to note that the husband of the musical composer was expected to cry at his own impatient words and not at hers.

Makah (Catalog No. 1358)

No. 163. Song Composed by Dawn (b)

Recorded by Mrs. Wilson Parker



TRANSLATION

I suppose you will cry now, you cry so easily.

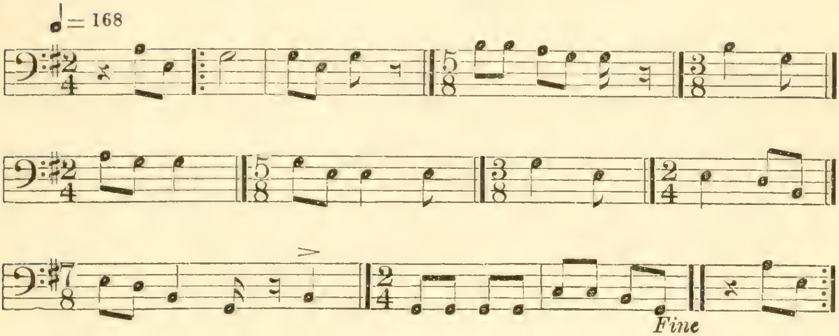
Analysis.—This song is particularly interesting in connection with its words. The first measure is positive in rhythm and the count divisions resemble those of the rhythmic unit. The first rhythmic unit opens with a taunting phrase and occurs near the beginning and ending of the song. Between these we find three occurrences of a second rhythmic unit, repeated in descending order, while the song ends with the same rhythmic unit on a very low tone. There is something nagging in this short persistent unit. The song contains all the tones of the octave and has a compass of 11 tones, which is unusually large among the Makah. The tone above the keynote is particularly prominent, occurring three times on the accented and several times on the unaccented count of the measure.

The third song which has come down from this composer is a song revealing the gossip of an Indian village. A certain man's absence was not explained and the people were wondering where he had been. The song appears to have been addressed to him on his return from his prayers.

Makah (Catalog No. 1359)

No. 164. Song Composed by Dawn (c)

Recorded by MRS. WILSON PARKER



TRANSLATION

It has been found where you have been in your absence.
You have blackened your face and been praying for a sea lion.

Analysis.—The irregular measure lengths in this song are rather unusual, the song containing 12 measures and 10 changes of measure lengths which were maintained in all the renditions. The 3–8 followed by a 2–4 measure cannot be transcribed in 7–8 time because of the strong accent on the first tone of the second group. The only prolonged tones in the song occur in the second measure. This is a restless melody, lacking in musical value but full of motion like the idle curiosity expressed in its words. The song is major in tonality but progresses chiefly by minor thirds. It has a compass of 10 tones and twice touches the lowest tone of the compass. There is no metronome mark equivalent to an eighth note in the tempo of this song.

The composer of the three next songs was a blind woman named To′ak. The interpreter remembered her and said that she sat against the wall all day, singing and tapping her knuckles on the wall as an accompaniment.[60] Her name refers to the beach and was thought to mean a pile of valuables on the shore. Toak belonged to the Ozette band of the Makah. There was no one to take care of her and she drifted from one family to another, but people were glad to have her come because she was always so happy. The words of the next song are touching, as composed by a homeless blind woman.

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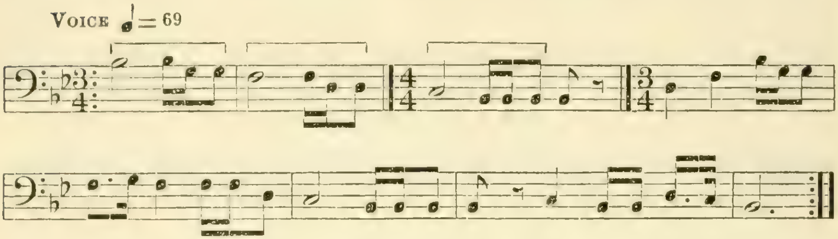
[60] This accompaniment was also used with songs connected with stories.

Makah (Catalog No. 1362)

No. 165. Song Composed by Toak (a)

Recorded by Mrs. Wilson Parker



TRANSLATION

Sing your song looking up at the sky.

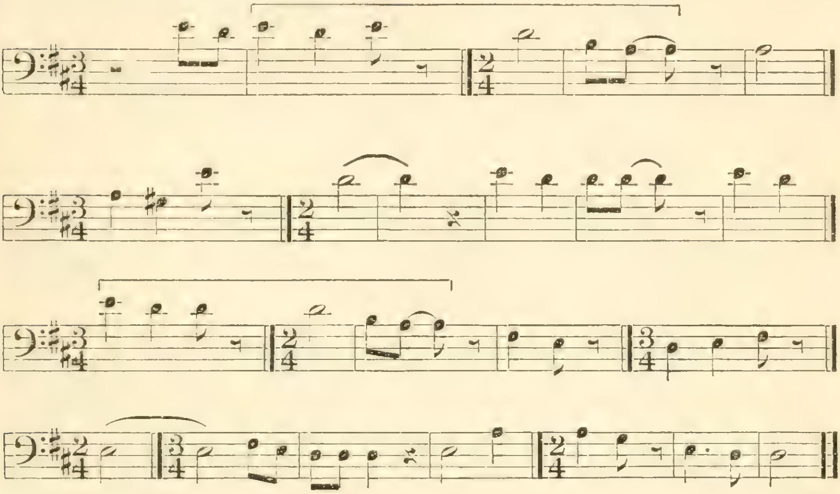
Analysis.—This song has the extended compass and rapid descent from the highest to the lowest tone which characterized the song concerning a domestic quarrel (No. 163). A comparison of the two songs, however, shows that the phrases in this are less turbulent. A count-division of an eighth and two sixteenth notes occurs in the rhythmic unit of both songs. After the descending phrases this melody ascends by three intervals to the highest tone of its compass and again descends to the lowest tone, and to a return of the rhythmic unit. The tone material is that of the fourth five-toned scale and progression is chiefly by whole tones.

Makah (Catalog No. 1401)

No. 166. Song Composed by Toak (b)

Recorded by HELEN IRVING

VOICE ♩ = 138
DRUM 𝅗𝅥 = 112
Drum-rhythm similar to No. 10



TRANSLATION

Keep away. Just a little touch of you is sufficient.

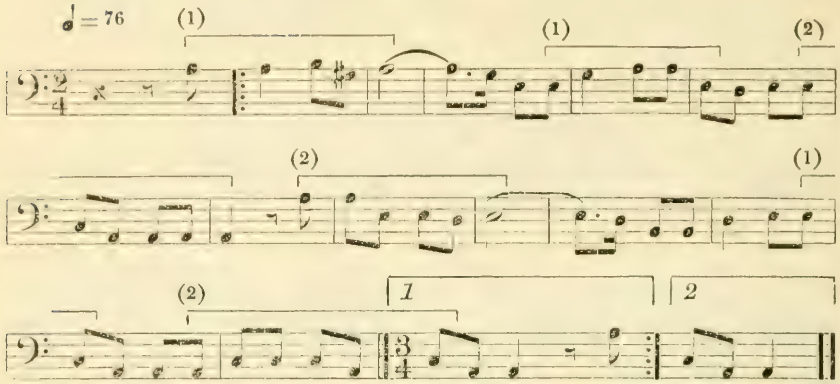
Analysis.—This melody consists of four periods and four closing measures. A rhythmic unit occurs in the first and third periods. Examination of the second period shows a triple measure ending with a rest and followed by a note that is somewhat longer than the corresponding note in the unit. In the fourth period the corresponding note is still more prolonged and is followed by a slightly different rhythm, the second eighth note in the fifth measure from the close not being tied to the next note. This rhythm is unusually interesting and is uniform throughout the several renditions. The song contains 32 intervals, 25 of which are whole tones.

The final song of this group is characterized by a peculiar use of the labial *m*, which is called tla′dak. It is a sign of affection as between a mother and child or a grandmother and grandchild, being produced with a motion of the head and usually followed by the words "I belong to you."

Makah (Catalog No. 1363)

No. 167. Song Composed by Toak (c)

Recorded by MRS. WILSON PARKER



TRANSLATION

Say to me *m-m-m* and that I belong to you.

Analysis.—There is a repose in this melody which is worthy of special consideration. The tempo is slow and a descent of an octave or more is accomplished twice in the song. Two rhythmic units occur, differing only in one count-division, but this slight variation gives interest to the rhythm. The song contains six phrases of about the same length. The tone G sharp was clearly contrasted with G natural and provides a semitone between the seventh and eighth of a minor key, which is unusual in recorded Indian songs. The minor third is the principal interval of progression in this melody.

CLAYOQUOT SONGS TO CALM THE SEA AND BRING FAIR WEATHER

The words of the following songs reflect the attitude of the Clayoquot toward rough weather at sea. In reply to inquiries, Mrs. Sarah Guy (Clayoquot) and her husband, James Guy (Makah), said they had never heard of any anger on the part of the ocean or the forces of nature.[61] They seemed surprised at these questions. Mr. Guy said his people put oil on the bow of a canoe to smooth the surrounding water but neither had heard of putting anything in the water to calm the waves as a "propitiating offering." The home of the Clayoquot is on the west shore of Vancouver Island, which is on the open ocean, and the water is often very rough. Mrs. Guy said that if caught in a storm they sang songs in their canoes and that she "believed these songs were a great help." She said, "Even when we were in the highest breakers, if we sang these songs it seemed as though very soon the water was smoother." In these songs they addressed the breakers in a friendly manner.

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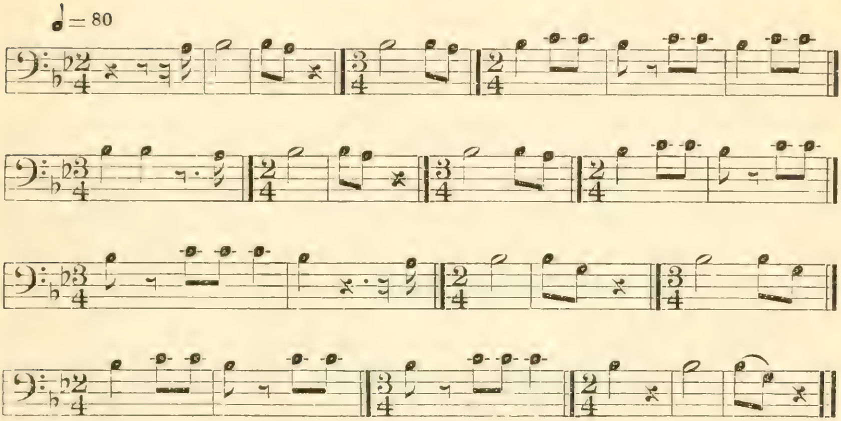
[61] Cf. Chippewa Customs, Bull. 86, Bur. Amer. Ethn., pp. 81, 82.

The songs here presented are very old and are in pairs, like many other songs of this region. The first song was supposed to "shame the breakers so they would not come too close to the canoe." They sang this in the canoe without any particular action.

Clayoquot (Catalog No. 1448)

No. 168. Song Addressed to the Breakers (a)

Recorded by SARAH GUY



TRANSLATION

Your teeth that are trying to get the people are long and homely.

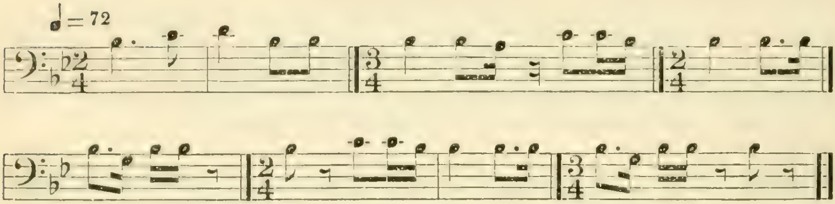
Analysis.—This song is transcribed as sung, three renditions being recorded. The tone G occurs only in the last rendition but is clearly sung and forms the last tone of the song. In the second rendition the tone transcribed as A is sung slightly below the indicated pitch. We catch a little of the rhythm of the waves in this song, but it contains nothing which, in our idea of musical expression, would suggest fear or anxiety. The principal tone is B flat and the only tones in the melody are G, B flat, and C. The ascending and descending intervals are equal in number.

The second of the pair is different in content.

Clayoquot (Catalog No. 1449)

No. 169. Song Addressed to the Breakers (b)

Recorded by SARAH GUY



TRANSLATION

We are almost to the calm waters.

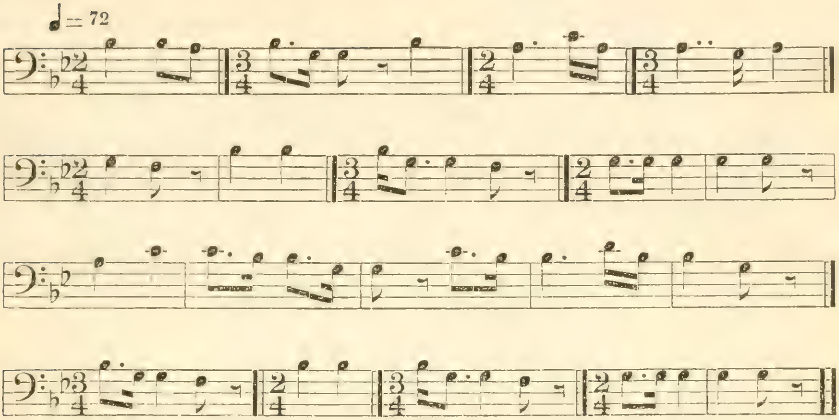
Analysis.—This song has several interesting peculiarities. It begins and ends on the same tone, which is midway its compass, and is the first tone of every measure except the second. The ascending and descending intervals are equal in number. Like a majority of the songs addressed to the sea, it begins on the accented count of the measure. This is worthy of note, as the songs connected with stories usually began on the unaccented portion of the measure. This song contains all the tones of the octave except the sixth and seventh and showed no differences in its repetitions.

The next two songs were probably sung as a pair, the words of the first containing a request and the second an assertion of calm weather, as in the preceding group. They were sung in rough weather, but it does not appear that the breakers were rolling as high as in the words of the song next preceding.

Clayoquot (Catalog No. 1450)

No. 170. "Be Still"

Recorded by SARAH GUY



TRANSLATION

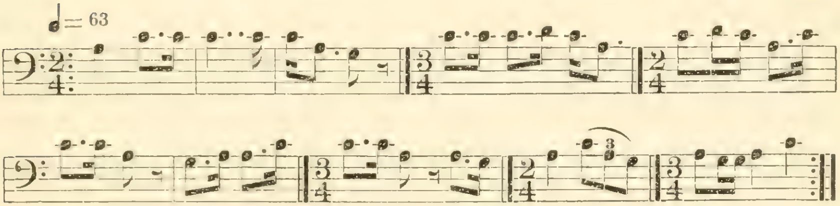
Please be still, you have treated us so badly.

Analysis.—The compass of this song is from F to C but the final tone is G and the principal interval is G to B flat. The seventh (F) is a whole tone below the keynote and is sounded only by a descent from G, followed by an ascent to that tone. The seventh is raised in comparatively few Indian songs with minor tonality. This song is rhythmic in character but contains no repeated phrase of sufficient importance to be considered a unit of rhythm.

Clayoquot (Catalog No. 1453)

No. 171. "The Sea Is Calm"

Recorded by SARAH GUY



TRANSLATION

What beautiful weather this is. It is as calm as when the dogfish are moving in.

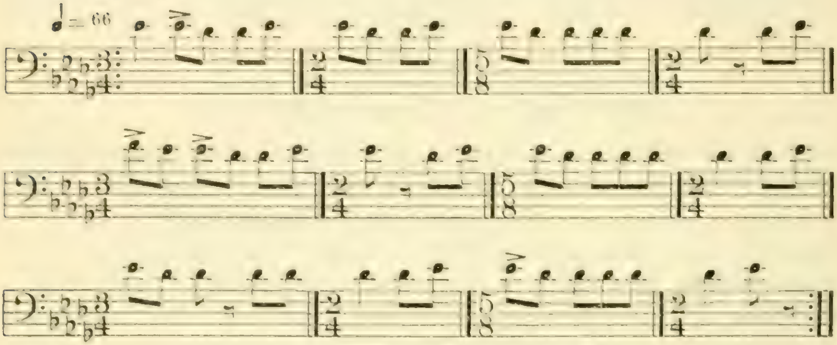
Analysis.—In this charming melody we find a joyfulness as well as a long, rhythmic swing like that of the waves. The compass is only four tones and the ascending and descending intervals are equal in number. The song is minor in tonality, the principal interval being the minor third between A and C. The triple measures add to the effectiveness of the rhythm.

When recording the next song Mrs. Guy made gestures as though forcing something downward, holding her hands on a level with her face when making the motions. She said these gestures were made when singing the songs in the canoe.

Clayoquot (Catalog No. 1451)

No. 172. "Breakers, Roll More Easily"

Recorded by SARAH GUY



TRANSLATION

Breakers, roll more easily. Don't break so high. Become quiet.

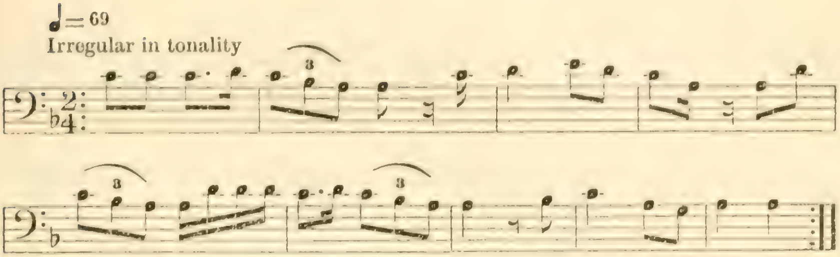
Analysis.—Only three tones occur in this song, with an interval of a whole tone between each tone. The middle tone of the three is the most frequent, but the lower is the keynote, the song being major in tonality. No rhythmic unit occurs in the song, although it is a particularly rhythmic melody. The progressions consist of nine ascending and nine descending whole tones. The accents in the triple measures suggest an additional effort in paddling the canoe.

The following is said to be "another bad weather song."

Clayoquot   (Catalog No. 1452)

No. 173. "The Water Will Be Calm in the Morning"

Recorded by SARAH GUY



TRANSLATION

Put the children comfortably to bed, so in the morning, when the water is calm, they can go out in the canoe.

Analysis.—In this pleasing melody the tone F is implied as the keynote but does not occur. The song is therefore classified as irregular in tonality. Like a majority of the songs to calm the sea or bring fair weather, it begins on the accented portion of the measure.

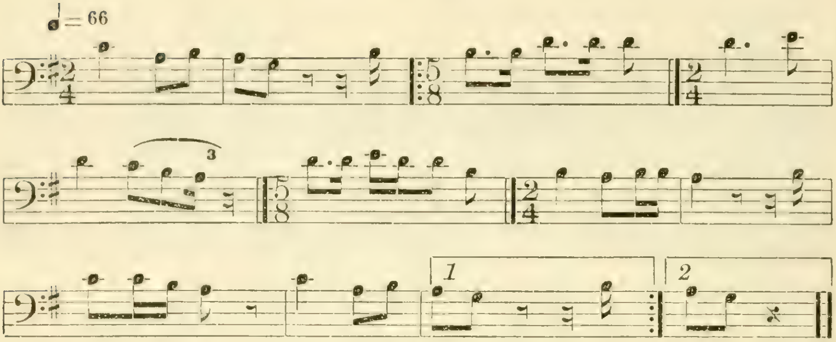
A similar song, not transcribed, contained the words "Give me my belt. The water is so calm that I shall go out in the canoe." The belt refers to the belt that fastened the blanket around the body.

In the following song we have a plaint against the fogs which are persistent on the western coast. The song is addressed to the "cause of day and night," elsewhere designated as "Day." (Cf. pp. 31, 47.)

Clayoquot (Catalog No. 1455)

No. 174. "Do You Never Grow Tired of the Clouds?"

Recorded by SARAH GUY



TRANSLATION

Don't you ever, you up in the sky, don't you ever get tired of having the clouds between you and us?

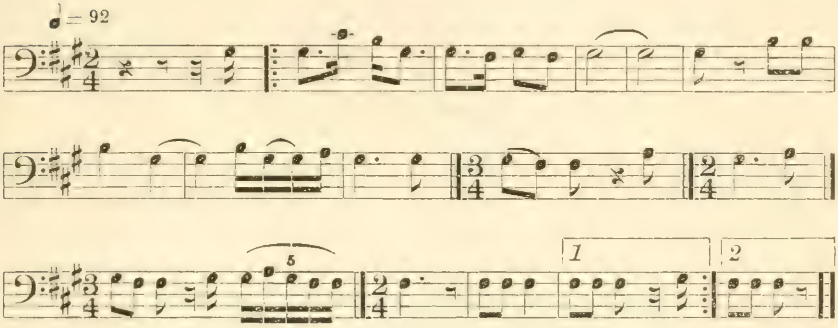
Analysis.—This melody seems to express gentleness and pleasure except for the slight agitation of the 5–8 measures. Progression is chiefly by whole tones. It will be noted that the last two measures are like the opening measures of the song.

Mrs. Sarah Guy recorded two songs to bring fair weather which were dream songs belonging to her aunt. They were sung as a pair and are very old.

Clayoquot (Catalog No. 1446)

No. 175. "Look Down and Make It Calm"

Recorded by SARAH GUY



TRANSLATION

Look down, you, whose day it is, and make it calm.

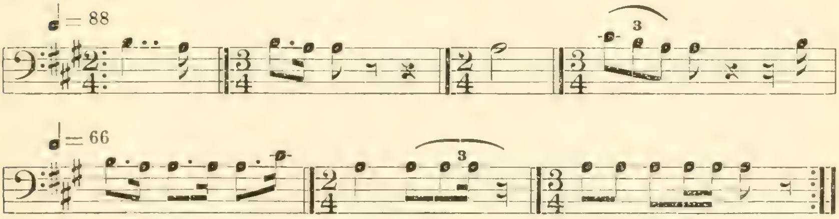
Analysis.—The minor third G sharp–B is prominent in the first half of this song and the minor third F sharp–A is the framework of the latter portion. An unusual peculiarity of this song is the prominence of the tone above the keynote. This is the initial tone in all except four measures. Almost one-third of the intervals are semitones.

In explanation of the next song, it was said that the rainbow comes before a pleasant day.

Clayoquot (Catalog No. 1447)

No. 176. "Send Us a Rainbow"

Recorded by SARAH GUY



TRANSLATION

You, whose day it is, make it beautiful.
Get out your rainbow colors so it will be beautiful.

Analysis.—In this, as in the song next preceding, we find an unusual prominence of the tone above the keynote, though this song is major and the preceding song is minor in tonality. Several renditions were recorded with no break in the time. The only intervals occurring in this song are major thirds and whole tones. The intonation was wavering, but consideration should be given to the advanced age of the singer and her emotion in singing the songs of her girlhood.

TREATMENT OF THE SICK

Two methods of treating the sick were used in old times by the Makah and Clayoquot, as well as by other tribes, one method being the use of herbal remedies and the other a practice of magic. Each family had its knowledge of medicinal herbs, handed down from one generation to another and highly regarded as a family possession. The medicine men who treated the sick and "took away pain" seldom gave remedies but sang their own songs, either alone or with relatives and friends of the sick person. Such men had very powerful tumanos.

The last great medicine man among the Makah was Santiano, who died about 1909. Young Doctor said that Santiano treated him when he was sick and accompanied the songs by shaking a rattle made of pecten shells on a hoop of whalebone. He said that, at a later time, he used a similar rattle when treating the sick, and made the one shown in plate 14, *d*. Young Doctor was a close friend of Santiano's and was himself a medicine man, so he felt at liberty to record many of Santiano's songs and gave the information concerning their use. It is probable that no other person knows these songs or remembers the intimate details of Santiano's life. Young Doctor is not actively engaged in the practice of medicine but is expert in removing splinters or other substances that get into the body. It was said "He sucks them out, which is not so painful as using tweezers." Mishaps requiring such care were frequent in the old life of the Makah.

Young Doctor said that Santiano was a small man but wonderful in many ways. For example, he could dive in deep water and remain under water for 2 hours. Young Doctor once saw Santiano go under water taking with him four large packing baskets which he filled with sea urchins. After a while he came up with the four baskets filled. On another occasion Santiano dove and (according to his own statement) tied some pounded cedar bark on the tail of a shark. He said that he left it there 4 days, then he went down and got it. Afterwards he wore it for his belt.

Santiano treated all sorts of illnesses and administered no material remedies. If a fishbone were lodged in a person's throat he dislodged it by sucking but did not use this procedure except in a condition that arose from a known and natural cause. On being asked whether Santiano allowed weeping in a sick person's room, Young Doctor replied that he did not recall seeing anyone weep during a treatment by Santiano. He said it was a rule among all Indian doctors that no one should cry in the sick room, as it "weakened the spirits of the patient."

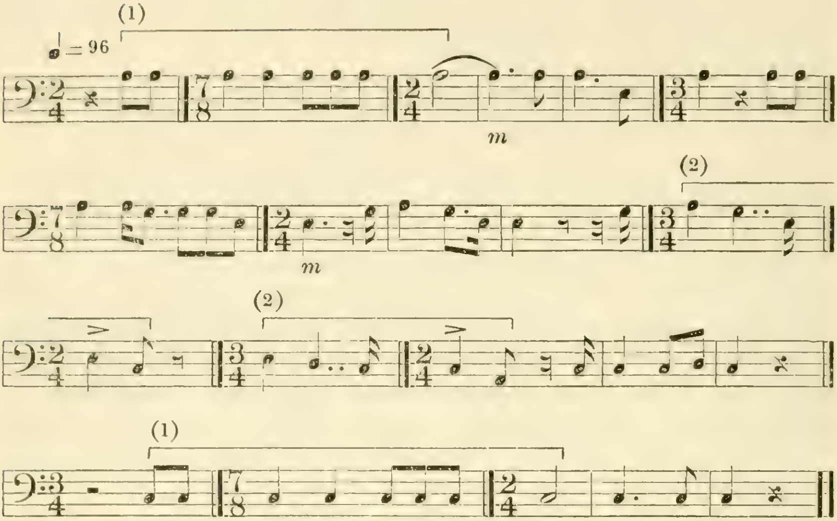
Santiano sang during his treatment of the sick, and if the patient were not in a serious condition he liked to sing alone. Sometimes one or two songs were sufficient and the patient was relieved in a short time. Under other circumstances, he asked that others sing with him, thus supplementing his power by the exercise of their own. When he was summoned to treat a sick person and was uncertain of the patient's condition he told the messenger to get some one to help him sing, thus preparing for any emergency. Many of Santiano's songs were widely known and the relatives and friends of the sick person could sing them. Both men and women sang, the women clapping their hands to mark the time. Santiano always persevered in his treatments. For example, if the patient was having cold sweats he sang until the sick man's temperature became normal. Even when a man seemed near to death Santiano sang for a long time.

Young Doctor was of the opinion that Santiano had several tumanos and related the following incident concerning his use of one of them. Santiano was treating a sick boy and standing about 10 feet from the patient. He displayed his tumanos, which was a small animal, and caused it to traverse the intervening distance and disappear in the body of the sick boy. The purpose was said to be that the sick boy "might be strengthened and enabled to breathe better." The boy recovered. Santiano did not talk when treating the boy but sang the following song which has no words.

Makah (Catalog No. 1329)

No. 177. Santiano's Song For a Sick Boy

Recorded by YOUNG DOCTOR



Analysis.—The two rhythmic units occurring in this song are different in character. The unit which appears at the opening and close of the song is a rhythmic repetition of a single tone, while the unit which occurs in the middle portion of the song is a descending phrase, strongly accented in its second measure. The compass of the song is an octave, but the song consists chiefly of descending phrases from A to E, A to C, and E to A in the lower octave. The song is minor in tonality and the intervals consist of minor thirds and major seconds, except for the major third which occurs once in ascending and once in descending progression. Young Doctor's peculiar use of a humming sound on prolonged tones occurred also in Nos. 33, 149, 150, and 178 (cf. p. 294).

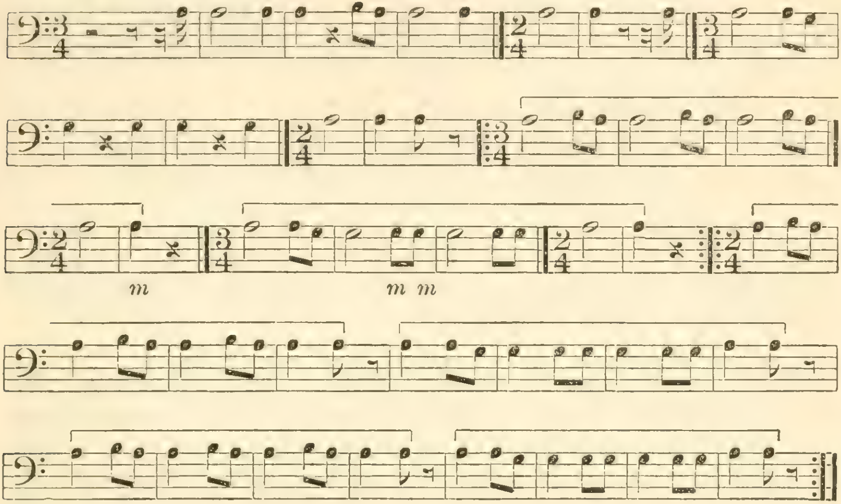
Santiano inherited the next song from an uncle or aunt who received it from the east wind. Young Doctor said it sounds to him as though the song had words but he can not make them out. It is probable they are in a "dream language." The meaning of such words is known only to the person who received the song in his dream, but the singer learns the syllables and repeats them with care.

Makah (Catalog No. 1331)

No. 178. Healing Song From the East Wind

Recorded by YOUNG DOCTOR

♩ = 96
Irregular in tonality



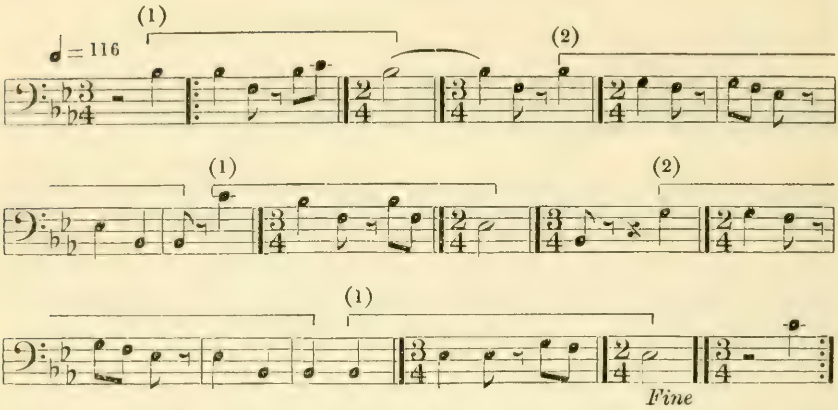
Analysis.—This song is peculiar in both melody and rhythm. The time is slow and the song consists of three periods, the last two being repeated. On comparing these periods we note that the first and second each consist of two phrases, each containing five measures, while the last period consists of two phrases, each of which contains four measures. Syllables resembling words occur in the opening phrase of the last period, but their meaning is not known. This period is in the positive rhythm frequently noted in Indian songs for treating the sick and usually occurring in the latter portion of such series, not at the beginning of the treatment. The rests were given clearly but the intonation was sometimes uncertain, as in other songs with consecutive small intervals.

The next song was said to be one which everyone knew and in which they commonly joined "to help Santiano."

Makah (Catalog No. 1330)

No. 179. Santiano's Song (a)

Recorded by Young Doctor



Analysis.—This song, in which a large number of persons were accustomed to join, is simpler than the songs which Santiano usually sang alone. It is a particularly cheerful melody, rhythmic in character and based on the fourth five-toned scale. Two rhythmic units occur, the second being longer than the first, differing in accent and containing an additional eighth rest. The difference in accent is readily observed by comparing the first measure of the song with its fourth and fifth measures. The interval of a fourth is prominent, and the minor third occurs only once. The fourth has been noted especially in songs connected with motion.

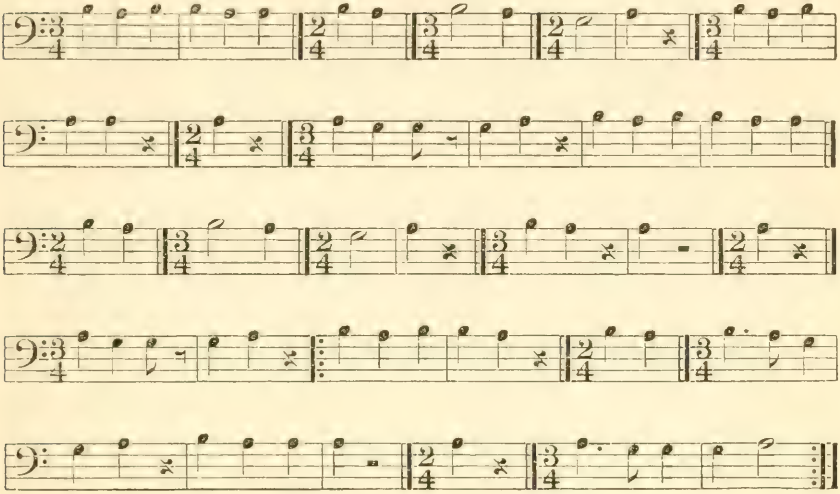
The three songs next following were also used by Santiano in treating the sick, but no special incidents were connected with them.

Makah (Catalog No. 1328)

No. 180. Santiano's Song (b)

Recorded by YOUNG DOCTOR

VOICE 𝅗𝅥 = 164
DRUM 𝅗𝅥 = 164
Drum-rhythm similar to No. 10
Irregular in tonality

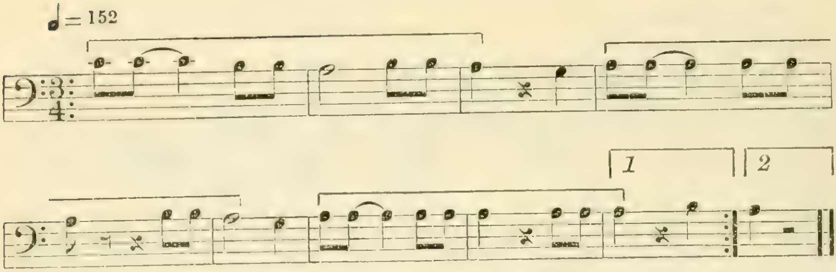


Analysis.—The three tones in this melody suggest G as the keynote, but A is a prominent tone, as well as the final tone, and the song is classified as irregular in tonality. The progression G–A occurs six times and is always followed by a rest. This repeated interval imparts a plaintive character to the melody. The progressions comprise 21 descending and 20 ascending intervals.

Makah (Catalog No. 1332)

No. 181. Santiano's Song (c)

Recorded by YOUNG DOCTOR

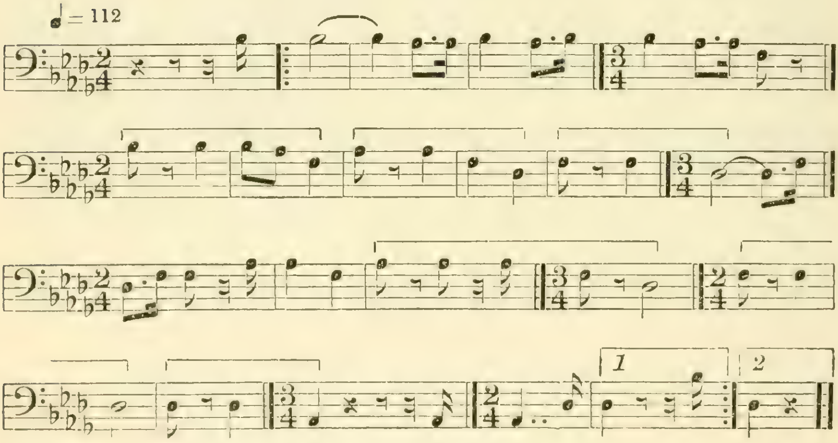


Analysis.—The chief peculiarity of this song is its rhythm. The song consists of three periods, each comprising a three-measure phrase, and the song was repeated many times without a break in the time. The prolonged initial tone seems to express a certain urgency. In the repetitions of the melody this tone is approached by an ascending progression, adding to the effect.

Makah (Catalog No. 1333)

No. 182. Santiano's Song (d)

Recorded by YOUNG DOCTOR



Analysis.—The rhythmic unit of this song is characterized by a rest in its opening measure, the count-divisions of the succeeding measures differing in the repetitions of the unit. All the rests were given with clearness and the melody is full of vigor. The song has a compass of nine tones and contains the major triad and sixth, the keynote being about midway the compass. The most frequent interval is the major third. The repetitions of the song were uniform in every respect.

The Clayoquot songs used in the treatment of the sick were recorded by Sarah Guy. As stated elsewhere, Sarah Guy is the daughter of an hereditary chief of the Clayoquot Indians living on the west coast of Vancouver Island and is married to James Guy, a member of the Makah tribe. She recorded the song used by her father in treating the sick and told of his customs. Peculiar difficulties surrounded the securing of this material. Mrs. Guy uses the Makah language in ordinary conversation, but when describing the beliefs of her own tribe she found it necessary to translate the Clayoquot language into Makah in her own mind, after which it was translated into English by the interpreter.

The name of Mrs. Guy's father was A′ĕnichĭ′t, freely translated "Our only help." He treated the sick and did many wonderful acts. Mrs. Guy said that sometimes, to prove his power, he would lift the water out of a bucket in a solid mass, as though it were frozen, and that he could do this in summer. He also had power to "harden the salt water and walk on it." The source of his power lay in prayers, fasting, and bathing. The customs of the Clayoquot are similar to those of the Makah, Mrs. Guy stating that "the sun moves in one way part of the year and in another way the next part of the year." The Clayoquot say "the sun rises 4 days in the same location and then begins to change," and during those 4 days the "old-time Indians prayed the hardest." They considered that the best time to pray was "when the sun is resting." They did not enter into a house during those days but were either on the rocks or up in the mountains, fasting, sleeping little, and praying mostly at night. In the early morning they bathed and prayed while they were bathing.

Mrs. Guy said her father obtained his power in the following manner. He had been praying two days for a plentiful run of herring and left his rattle beside his bathing pool. It disappeared and was gone for two days, but on the third day it was returned by a wolf. He saw the wolf and heard it singing. He considered the songs a gift from the wolf, learned them, and used them in treating the sick. In some demonstrations of his power he used a wolf hide, his power enabling him to make it come to life and walk in a natural manner. During his entire life he prayed a great deal, and especially when he was treating a person with a long illness, praying that the person would recover. "He seemed to think of nothing but his prayers." Mrs. Guy added, "This meant a great deal, as a doctor got his wealth by treating the sick. Sometimes he got a slave, or blankets, when the person got well, and sometimes they let him have whatever he asked for."

The Clayoquot insisted upon respect for the doctor and his work. It was said "the doctor could blot out the life of any one who ridiculed him." No weeping was allowed in the sick room as it would "depress the patient and reduce the chance of his recovery."

An interesting contribution to the subject was Mrs. Guy's statement that "a new doctor had to have lots of singers to help him but an old doctor did not need them; he asked only the people who lived in the house to sing with him." Mention has already been made of the assisting singers who added their power to that of Santiano in treating the sick.

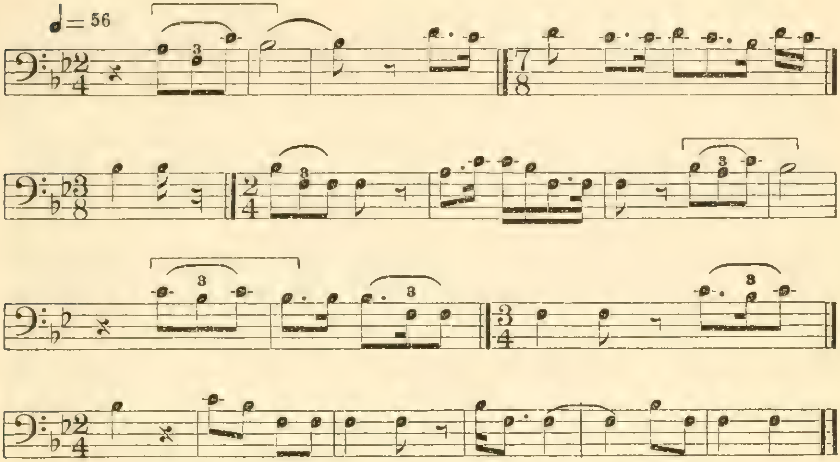
The Clayoquot doctor used a rattle made of elk horn, like the whaler's rattle (pl. 14, *a*) but smaller in size. He shook this rattle unless he was using both hands in his treatment, and, in such a case, some one shook the rattle for him. Mrs. Guy said her father "put his hand where the pain was and held it there while he sang." Herbs were used only for minor ills and were not administered to a very sick patient. It was the purpose of the medicine man to quiet the patient and put him to sleep.

The songs are here presented in the order of their recording, Mrs. Guy stating that to be the order in which her father sang them. She was so overcome by emotion that some of the later songs can not be transcribed. They were followed by a convulsive breathing that was painful to witness, but it was her desire to record the songs in order that they might be preserved. It is the custom to end this sort of song with a humming tone, as though pronouncing the letter *m*. This also occurs at intervals during the song. This peculiarity has not been observed in other Indian tribes but occurred also in Songs 33, 149, 150, 177, and 178, recorded by Young Doctor, and in Song 167, recorded by Mrs. Wilson Parker.

Clayoquot (Catalog No. 1440)

No. 183. Clayoquot Song for Treatment of the Sick (a)

Recorded by SARAH GUY



TRANSLATION

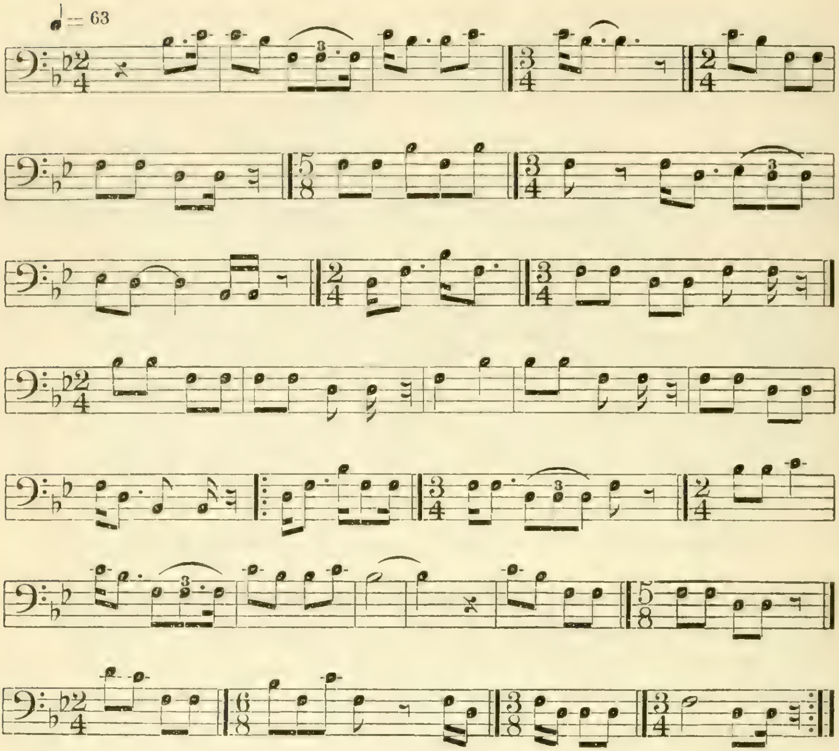
All the songs that follow will be as helpful and soothing as this.

Analysis.—This song contains several interesting peculiarities. The principal interval is a whole tone which comprises about one-third of the progressions. The initial tone of a measure is frequently approached by a descending whole tone. In this song we find six sorts of ascending intervals, which is unusual. The descending intervals consist of fourths, major thirds, and whole tones. Words occur in the third measure, determining the number and length of the notes. With this exception, the rhythm is simple and was steadily maintained. A triplet occurs on the accented as well as the unaccented count, giving variety to the rhythm.

Clayoquot (Catalog No. 1441)

No. 184. Clayoquot Song for Treatment of the Sick (b)

Recorded by SARAH GUY



TRANSLATION

This is the song that was given me in my dream.

Analysis.—A descending whole tone occurs frequently in this song, but the progression is away from an accented tone instead of toward it, as in the song next preceding. It is interesting to note the effect of this difference on the character of the song, this being the more energetic of the two melodies. The compass of the song is only 7 tones, but it contains 67 progressions in 27 measures, which is an unusually large number. The major triad on B flat is emphasized by the melody progressions. Almost 30 percent of the intervals are fourths, occurring chiefly in descending progression. The interval next in frequency is the minor third, although the song is major in tonality.

The three remaining songs of this group were not transcribed. The phonograph records were studied and it was found that the melodies bore a general resemblance to the transcribed songs, containing no interesting points of difference. In the third song of the group the singer complains that his "power" (similar to the Makah tumanos) is not giving him enough help. The words of the fourth song were translated, "I begin to sing like this when I feel myself able, by my power, to put life into things and to work wonders." In the final song the "power" is addressing the singer who, as stated, was a chief. The words of the song are translated, "You are doctoring with the help of your own day." The Clayoquot Indians do not control their own time; it belongs to the chief, and he tells them what to do. During a large gathering there is one day in which everyone works for the chief, this being called "chief's day." The words of the song are too poetic for literal interpretation but were said to recall this custom.

LEGEND CONCERNING IYATHI'A

An interesting legend was related concerning Iyathi'a and the origin of the songs he used in treating the sick. This is one of the stories told in old times during the winter evenings. The legend was related by James Guy, a member of the Makah tribe. His wife, a Clayoquot, said she thought this man "lived in her grandmother's generation." His power was shown chiefly in his ability to catch whales and treat the sick, but he often gave exhibitions of his ability to do other wonderful things. For example, he could dance on the drying frames and he could jump from one side of a building to the other, wearing in his hair the feather to which he attributed a portion of his power.

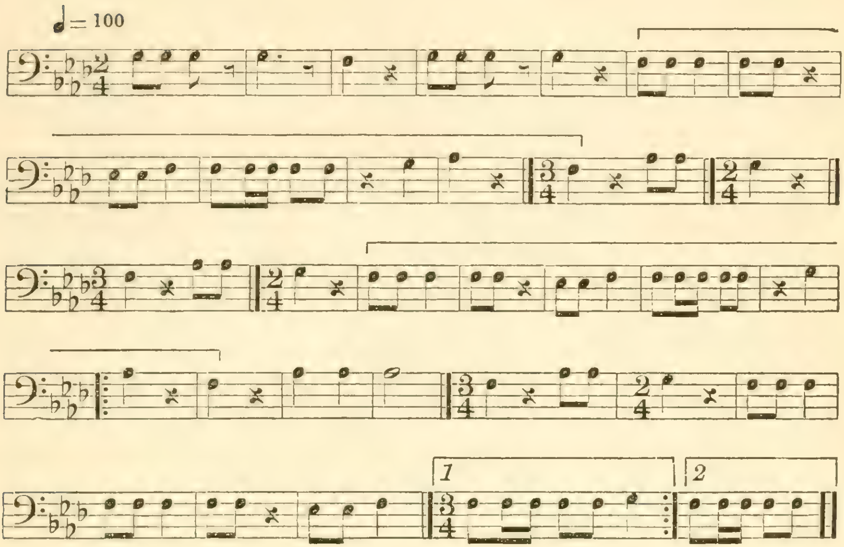
It was said that Iyathia was once lying on his bed resting. His wife was beside him, lying next to the wall. He heard the footstep of a person coming to the door. The person knocked and called him twice by name and Iyathia said, "Wait for me." He rose at once and went to the door, but no one was there. However, he saw the form of a man turning the corner of the building, and called for him to wait. The Form went on and Iyathia followed. The Form went into the brush and Iyathia called again, "Wait for me," but it went on and he still followed. Iyathia had difficulty in keeping up with it as the brush was high and every time the Form got too far ahead Iyathia called to him to wait. Each time this happened the Form went a little slower. At last Iyathia felt it was getting too hard for him, so he called to the Form, saying, "Put me on the path you are traveling." Then the brush parted and he found himself traveling on a hard, clean path. After they passed through the brush they came to a prairie. Now Iyathia saw that the Form (resembling that of a man) had a feather on each side of its head. They crossed the prairie and on the other side was a mountain. Iyathia called to the Form, "Let me follow you." When he said this, the Form let him pass *through* the mountain, and he came to a prairie on the other side, beyond which he saw another mountain.

Halfway across the prairie the Form put its right hand toward him, as he followed behind, and extended its first finger. Iyathia took hold of it and it came off, and the feather on the right side of the head fell to the ground. Iyathia held up the finger and sang the following song. The finger enabled him to treat the sick and the feather enabled him to become a successful whaler. He picked up the feather and flew to the top of a mountain on the farther side of the prairie. While he was there he sang this song.

Makah (Catalog No. 1390)

No. 185. Song Concerning the Feather

Recorded by JAMES GUY



TRANSLATION

Where did you find that feather?
I found only the male feather.

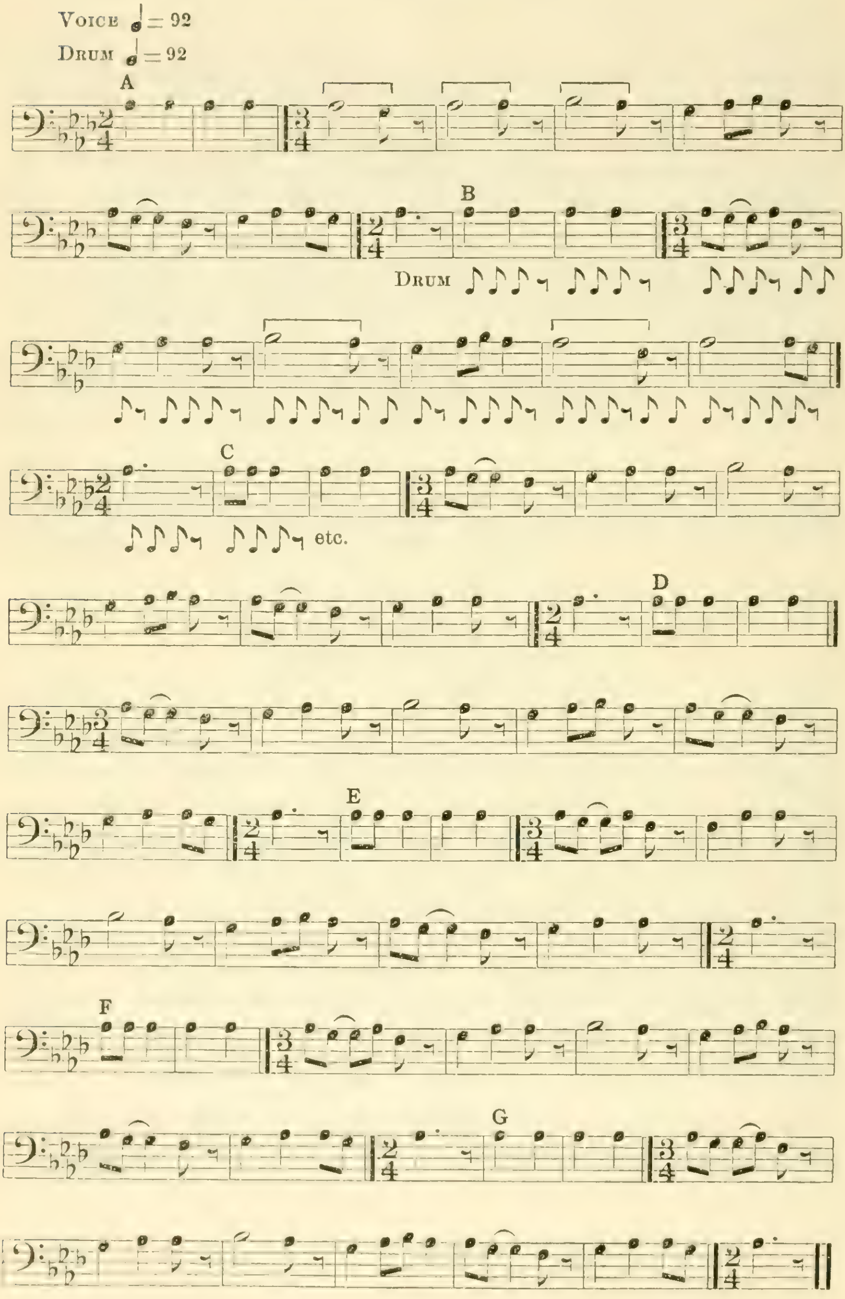
Analysis.—An interesting peculiarity of this song is the use of the syllable *ya* on accented tones which follow a rest, this syllable being preceded by *tee*, unaccented and so brief that it can not be indicated by a note. The melody contains only four tones and is chiefly rhythmic in interest. The rhythmic unit is long, and phrases resembling it occur in other parts of the song. The rhythm of this song is monotonous, yet has enough variations to hold the attention of a listener. We note this as interesting in connection with the use of the song in treating the sick. In this and the song next following the first rendition was said to be an introduction during which the drum was silent. The drum occurred with the second rendition and is not indicated.

The feather then enabled him to fly to another mountain top, where he sang the next song.

Makah (Catalog No. 1391)

No. 186. "A Path on the Mountain Peaks"

Recorded by JAMES GUY


VOICE ♩= 92
DRUM ♩= 92
A
B
DRUM
C
etc.
D
E
F
G

TRANSLATION

I can form a path on the mountain peaks because Nu'klum is watching me.

Analysis.—The first rendition of this song is indicated as A. This is followed by five other renditions which contain slight variations of the melody within the same compass. This is a particularly interesting example of slight variations in the repetition of a melody and their character is such that they would attract and hold the attention of a listener. They are not changes that would occur from imperfect remembering of the song. These renditions occupied the entire phonograph cylinder. The drumbeat is omitted in the first rendition, which serves as an introduction, but is transcribed with the second and was the same in all succeeding renditions. Attention is directed to the manner in which the drum is continued in quadruple meter during six triple measures. The accent of drum and voice synchronize at the beginning of the first, third, and fifth of these measures. The song is minor in tonality and contains a keynote with its second, third, and fourth. It has a short rhythmic unit which occurs in all the renditions but is indicated only in the first and second renditions. The song contains ascending and descending intervals equal in number but different in kind, the ascending intervals comprising four whole tones and three semitones and the descending intervals comprising three whole tones and four semitones.

From that mountain Iyathia went from one peak to another and then back to his own village. When he reached home he found that a man in the village was very sick and was not expected to live. Iyathia told the people not to bury the man after he died but to let him lie. The man died. Next day Iyathia went to see him, rubbed the finger from the Form between his own hands, and then put his hands on the dead man's throat, stroked the man's body downward, and brought him back to life. Thus he used his power for the first time.

Afterwards, when treating the sick he rolled the finger between his hands and then held his hand where the sick person was suffering pain. While doing this he sang the two songs learned from the Form.

The finger, as stated, gave him power to treat the sick, his power being so great that he could restore the dead to life, and the feather, also given him by the Form, enabled him to be a successful whaler. When he went whaling he carried the feather in the bag with his harpoon point. When he harpooned a whale he did not require help to kill it, as his one harpoon killed the whale.

He did not sing the songs when he went whaling.

SAI′YUK SOCIETY

In the Makah and Clayoquot tribes there is a society called Sai′yuk and it is believed that sick persons are benefited by hearing its songs and attending its dances. The origin of the society was not ascertained. It was said that in old times "everyone had to belong to this society in order to have any standing in the tribe. People were made happier by belonging to it and the meetings of the society gave rich people a chance to display their wealth and generosity." Annie Long Tom said that her mother had her taken into the society when she was a baby and that afterwards she joined of her own volition. At her first induction into the society her mother distributed little roots that were sweet to taste. No presents were given to her, but she was supposed to give the little sweet roots.

People who could afford to give Saiyuk dances might do so at any time, but these dances never conflicted with the Klokali. At the Saiyuk gatherings the people talked like little children, using a childish voice and a pronunciation like the lisping of a little child. The women's costume, over the usual dress, consisted of a blanket folded over the left shoulder and tied with a soft sash around the waist. The headdress worn by Saiyuk women dancers was made by an informant and is shown in plate 9, *f*. The face paint on first participation in this dance consisted of three red lines down each cheek; afterwards a line was added which extended around the face. Annie Long Tom said that her father wore the latter style of painting. The dancers stood in a circle and each sang his or her own song, either a dream song or one which was inherited. Sometimes this lasted until daylight, and there was always a feast. Two motions were used in this dance. One consisted in pointing the hands toward the front, toward each side, and then upward. The other consisted in a trembling of the hands which was said to be very difficult to learn. The hands were held up and violently and rapidly *quivered*, while the eyes were closed and the head turned from side to side. These latter motions were gone through before the singing began. The songs do not have words and there is no reason to think the syllables sung with the melody have any meaning. Almost all the songs ended with the downward *glissando* shown in No. 190, and this was said to "sound very pretty when all did it together." The dancers carried drums and sang, while the other members of the society were seated and pounded on planks. The songs were in pairs, the first being with a very rapid beating on the planks, after which the accompaniment changed to a measured beat on the drums indicated in No. 188. The dancing continued during both styles of accompaniment. This dance was witnessed by the writer at Neah Bay, August 26, 1926.

When the Saiyuk dancers began to sing they covered their eyes and acted as though they were weeping. Suddenly the syllable *hosh* was pronounced by the host, a dancer, or a member of the gathering, as a signal that he or she was ready to give whatever might be asked. Sometimes a man would ask the host for a big canoe and it would be given to him.

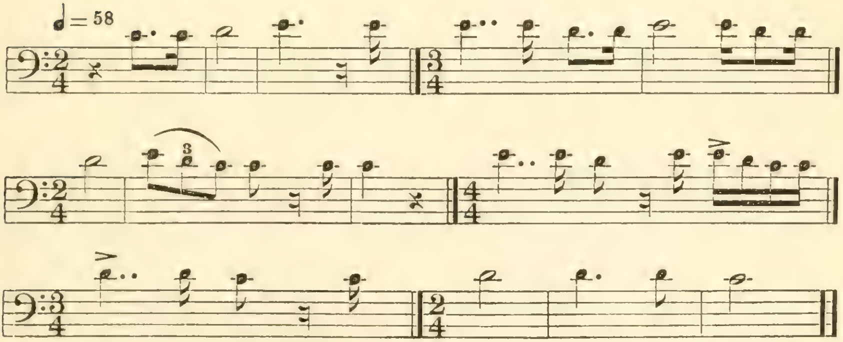
The hearing of Saiyuk songs, as indicated, was supposed to benefit the sick. "Sometimes a pretty song would soothe a person and he would go to sleep."

Mrs. Helen Irving, a member of the Makah tribe, related an instance of healing by the Saiyuk. She said that her father, an Ozette Makah, was a cripple and unable to walk for at least 10 years before the Saiyuk came and sang for him. After their visit he improved and lived in excellent health to an advanced age. She said "his reliance was on the songs and meetings of the Saiyuk, but he sometimes took herb tea." He was a good fisherman and his name was Klawe′, referring to the whale, as he was a whaler. In the Makah Saiyuk dances it was customary for the singer to dance alone, though occasionally one or two persons joined him. Mrs. Irving recorded two of her father's songs, "given him by Saiyuk in a dream." He sang these songs at meetings of the society and also sang them by himself when he was at home. These songs constituted a pair, as is the frequent custom of the Makah. The first was recorded with a rapid "tremolo" beat and the second with an even beating of the drum, as indicated.

Clayoquot (Catalog No. 1410)

No. 187. Song of the Saiyuk Society (a)

Recorded by Helen Irving



TRANSLATION

I will go up to the sky and I will sound nicely up there.

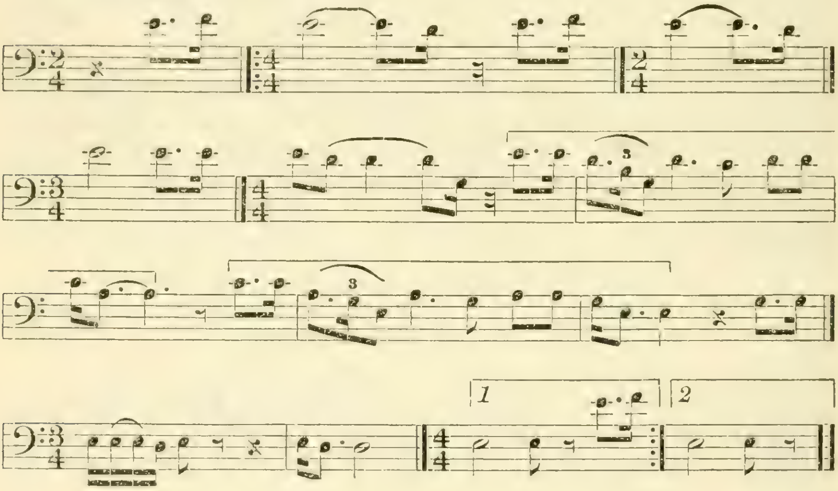
Analysis.—This song contains only the tones C, D, and E. The first is the apparent keynote and the song is classified as major in tonality. Several other songs (cf. No. 31) having the same compass are classified as irregular in tonality, the lowest tone not being the apparent keynote. The time was steadily maintained and the rhythm is of unusual interest, although the song contains no rhythmic unit. The final tone in the quadruple measure was emphasized, but a stronger accent was placed upon the next tone, which opens a measure in triple time. Except for one ascending major third the melody progresses entirely by whole tones.

Makah (Catalog No. 1411)

No. 188. Song of the Saiyuk Society (b)

Recorded by Helen Irving

Voice ♩= 100
Drum ♩= 100
Drum-rhythm similar to No. 10



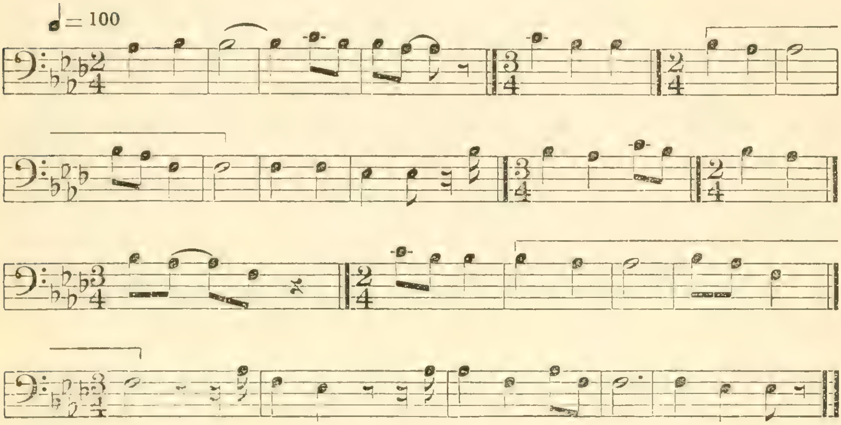
Analysis.—All the tones of the octave occur in this song, which has a compass of 10 tones. The first five measures (except one tone) are on the three highest tones of the compass, after which the rhythmic unit is introduced and the trend of the melody is steadily downward, although the final progression is an ascending whole tone. The rhythm of this melody is strongly marked and the opening of the rhythmic unit, with its descent of six tones, is energetic and interesting. The melody contains much variety, but one-half of the intervals are whole tones. Drum and voice have the same general meter, but the time is not rigidly maintained and they do not always synchronize.

Seven songs of the Saiyuk Society were recorded by Mrs. Annie Long Tom, a Clayoquot Indian, who married a Makah and has lived for many years at Neah Bay. The phonograph records of all these songs were studied but only three were presented, the others having a general resemblance to these, or showing no points of particular interest. No information was given concerning the first of these songs.

Clayoquot (Catalog No. 1478)

No. 189. Song of the Saiyuk Society (c)

Recorded by ANNIE LONG TOM



Analysis.—The keynote of this song is near the top of the compass, which is somewhat unusual in these songs. A descending whole tone comprises almost half the intervals and is usually a descent from an accented to an unaccented tone, differing from No. 187 in which the whole tone is the approach to an accented tone. This melody is based on the fourth five-toned scale and has a compass of six tones. The rendition as transcribed was followed by several phrases apparently improvised and based on the tones of the last four measures.

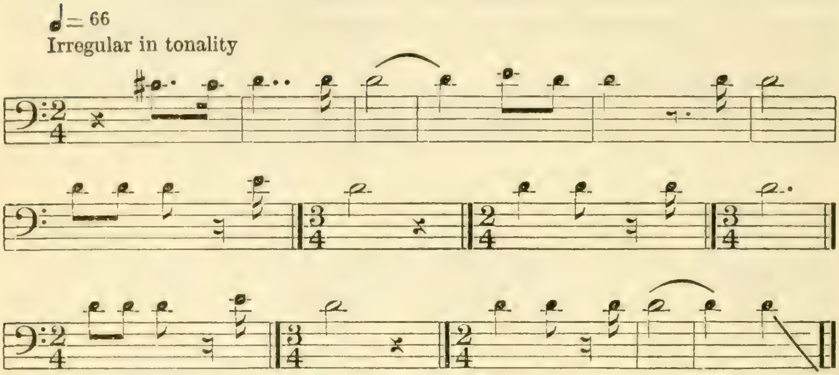
The song next recorded was a song that the singer "dreamed" when she first joined the society, and the next was the song which, she said, her mother sang when inducting her into the society as an infant. Neither of these was transcribed.

The song next presented was inherited by Mrs. Long Tom from her grandfather, Akse′tsus, a famous warrior of the Clayoquot. (See p. 193.) It is a song with more individuality than those attributed to herself or her mother.

Clayoquot (Catalog No. 1479)

No. 190. Song of the Saiyuk Society (d)

Recorded by Annie Long Tom



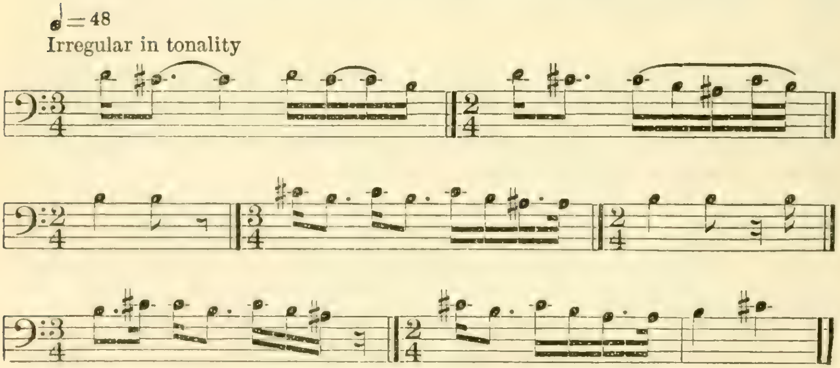
Analysis.—With the exception of the initial tone this melody contains only the tones D and E. It is classified as irregular in tonality. The rhythm was clearly defined and does not vary in the repetitions of the song. A downward trailing of the voice followed the rendition.

The two songs next recorded were a pair of songs inherited by Annie Long Tom's sister. They were said to be "oldest daughter's songs" (see No. 75). A close resemblance was found to exist between these two melodies and only the second was transcribed.

Clayoquot (Catalog No. 1480)

No. 191. Song of the Saiyuk Society (e)

Recorded by Annie Long Tom



Analysis.—The number of progressions in this song is unusual, the song containing 31 progressions and only eight measures. The song is classified as irregular in tonality and is an interesting example of a peculiar manner of singing observed in this region.

The final song of this group was said to be a particularly good song to put a person to sleep. The words were translated, "You must try to move your hand to show you are getting help from the power." The phonograph record of this song was studied but not transcribed. The song has a compass of four tones with a semitone between the two lowest tones. It is characterized by tones prolonged to the length of five quarter notes. These prolonged tones are usually the lowest in the compass, approached by a descending semitone. This melody is not soothing, as some others in the series have been, but the monotony of the prolonged tones, always approached in the same manner, might tend to produce drowsiness. It is interesting to note the concentration on the motion of one hand, which might also have a soporific effect.

PLANTS USED BY THE MAKAH [62]

ARRANGED ACCORDING TO BOTANICAL NAMES

Botanical name	Common name	Use
Achillea millefolium L	Common yarrow	Medicine.
Adiantum pedatum var. aleuticum Rupr.	American maidenhair	Do.
Alnus oregona Nutt	Red alder	Medicine and dye.
Anaphalis margaritacea (L.) B. and H.	Pearl everlasting	Care of body.
Aruncus sylvester (L.) Kostel	Common goatsbeard	Medicine.
Athyrium filix-femina (L.) Roth	Lady-fern	Do.
Calvatia lilacina Berk	Puffball	Do.
Carex sp	Sedge	Basketry.
Castilleia miniata Dougl	Painted-cup	Children's play.
Cirsium sp	Thistle	Medicine.
Claytonia sibirica L		Do.
Coelopleurum longipes C. and R.		Do.
Elumus mollis Trin	American dunegrass	Do.
Fragaria chiloensis (L.) Duch	Chiloe strawberry	Food.
Galium triflorum Michx	Bedstraw	Medicine.
Gaultheria shallon Pursh	Salal	Food.
Hieracium sp	Hawkweed	Medicine.
Juncoides sp	Wood rush	Do.
Leontodon taraxacum L	Dandelion	Do.

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[62] The plants listed were identified at the United States National Herbarium, the identification being chiefly by Mr. E. C. Leonard.

Botanical name	Common name	Use
Lysichiton camtschatcense (L.) Schott.	Skunk cabbage	Medicine.
Menziesia ferruginea Sm.		Economic.
Mnium punctatum L.	Mnium	Medicine.
Moneses uniflora L.	One-flowered wintergreen.	Do.
Oxalis oregana Nutt.	Wood sorrel	Do.
Petasires speciosa (Nutt.) Pyser.		Medicine and food.
Picea sitchensis (Bong.) Carr.	Sitka spruce	Medicine.
Plantogao major L.	Plantain	Do.
Polytrichum sp.	Haircap	Do.
Potenilla anserina L.	Silverweed	Food.
Pyrus diversifolia Bong.	Crabapple	Medicine and food.
Ranunculas sp.	Buttercup	Medicine.
Ranunculas bongardi Greene	do	Do.
Rhamnus alnifolia L'Her.	Alder buckthorn	Do.
Rhamnus purshiana DC.	Cascara buckthorn	Do.
Ribes bracteosum Dougl.	Stink currant	Food.
Rubus laciniatus Willd.	Cutleaf blackberry	Do.
Rubus parviflorus Nutt.	Thimble berry	Medicine and food.
Rubus spectabilis Pursh.	Black salmonberry	Do.
Rumex obtusifolius L.	Dock	Protective charm.
Sambucus callicarpa Greene	Elder	Medicine.
Samucus racemosa L.	European red elder	Do.
Scirpus americanus Pers.	Three-square	Basketry.
Sedum sp.	Stonecrop	Medicine.
Sonchus oleraceus L.	Cow thistle	Children's play.
Sticta sp.	A lichen	Medicine.
Streptopus sp.	Twistedstalk	Do.
Struthiopteris spicant (L.) Weis.	Deer-fern	Medicine and food.
Symphoricarpos albus (L.) Blake.	Common snowberry	Protective charm.
Thuja plicata D. Don	Giant arborvitae	Medicine and dye.
Trifolium fimbriatum Lindl.	Clover	Food.
Tsuga heterophylla (Raf.) Sarg.	Western hemlock	Medicine and dye; also economic.
Unifolium dilatatum (Wood) Greene.	Two-leaved Solomon's seal.	Food.
Vaccinium parvifolium Sm.	Red whortleberry	Do.
Vicia gigantea Hook.	Giant vetch	Attractive charm and food.
Xerophyllum tenax (Pursh) Nutt.	Western turkey-beard	Basketry.
Rosa sp.	Wild rose	Medicine.

ARRANGED ACCORDING TO COMMON NAMES

Common name	Botanical name	Use
Alder buckthorn	Rhamnus alnifolia L'Her	Medicine.
Bedstraw	Galium triflorum Michx	Do.
Black salmonberry	Rubus spectabilis Putsh	Medicine and food.
Buttercup	Ranunculus sp	Medicine.
Buttercup	Ranunculus bongardi Greene	Do.
Cascara buckthorn	Rhamnus purshiana D. C	Do.
Chiloe strawberry	Fragaria chiloensis (L.) Duch	Food.
Clover	Trifolium fimbriatum Lindl	Do.
Cow thistle	Sonchus oleraceus L	Children's play.
Crabapple	Pyrus diversifolia Bong	Medicine and food.
Cutleaf blackberry	Rubus laciniatus Willd	Food.
Dandelion	Leontodon tarapacum L	Medicine.
Deer-fern	Struthiopteris spicant (L.) Weis.	Medicine and food.
Dock	Rumex obtusifolius L	Protective charm.
Dunegrass, American	Elymus mollis Trin	Medicine.
Elder	Sambucus callicarpa Greene	Do.
European red elder	Samucus racemosa L	Do.
Giant arborvitae	Thuja plicata D. Don	Medicine and dye.
Giant vetch	Vicia gigantea Hook	Attractive charm and food.
Goatsbeard, common	Aruncus sylvester (L.) Kostel	Medicine.
Haircap moss	Polytrichum sp	Do.
Hawkweed	Hieracium sp	Do.
Lady-fern	Athyrium filix-femina (L.) Roth.	Do.
Lichen (A)	Sticta sp	Do.
Mnium	Mnium punctatum L	Do.
One-flowered wintergreen	Moneses uniflora L	Do.
Painted-cup	Castilleia miniata Dougl	Children's play.
Pearl everlasting	Anaphalis margaritacea (L.) B. and H.	Care of body.
Plantain	Plantago major L	Medicine.
Puffball	Calvatia lilacina Berk	Do.
Red alder	Alnus oregona Nutt	Medicine and dye.
Red whortleberry	Vaccinium parvifolium Sm	Food.
Salal	Gaultheria shallon Pursh	Do.
Sedge	Carex sp	Basketry.
Silverweed	Potenilla anserina L	Food.
Sitka spruce	Picea sitchensis (Bong.) Carr	Medicine.
Skunk cabbage	Lysichiton camtschatcense (L.) Schott.	Do.
Snowberry, common	Symphoricarpos albus (L.) Blake.	Protective charm.
Stink currant	Ribes bracteosum Dougl	Food.
Stonecrop	Sedum sp	Medicine.
Thistle	Cirsium sp	Do.
Thimble berry	Rubus parviflorus Nutt	Medicine and food.
Three-square	Scirpus americanus Pers	Basketry.

Common name	Botanical name	Use
Twistedstalk	Streptopus sp	Medicine.
Two-leaved Solomon's seal.	Unifolium dilatatum (Wood) Greene.	Food.
Western hemlock	Tsuga heterophylla (Raf.) Sarg.	Medicine and dye; also economic.
Western turkey-beard	Xerophyllum tenax (Pursh) Nutt.	Basketry.
Wild rose	Rosa sp	Medicine.
Wood rush	Juncoides sp	Do.
Wood sorrel	Oxalis oregana (Nutt.)	Medicine and food.
Yarrow, common	Achillea millefolium L	Medicine.

ARRANGED ACCORDING TO NATIVE NAMES

Native name	Meaning	Common name
Apsi'i	For the hair	Bedstraw.
Chaa'kabûp	Chaa-crow and bup-plant	(?)
Chaiba'kcun	Sour	Wood sorrel.
Chaskwa'abûp	Tender stems	(?)
Cha'chakli	"Filled with water" (the little leaves being filled with water).	Stonecrop.
Chia'kabat	Male plant	Hawkweed.
Chiki'asibûp	Chikia, fruit of the plant; full name meaning, plant that bears chikia.	European red elder.
Didi'dichia	Growing on rocks	Lichen.
Daau'kchiakabat	Female plant	Hawkwood.
Hida'ksasi	(?)	Common snow berry.
Hua'psi	Breaks up a plan	Dock.
Hihi'iboklosis	Plant with flowers that look like herring eggs.	Common goatsbeard.
Hluchu'bûp	Female weed	Grass, not identified.
I'itsbakûk	Resembling another plant called i'itsba.	Deerfern.
Kaka'wuse	Remedy for use in childbirth	
Ka'knip	The berries will be salmonberries.	Black salmonberries.
Kiki'chidoas	Growing in rotten logs	One-flowered wintergreen.
Ki'chapi		Silverweed.
Kla'boku'sibûp		Alder buckthorn.
Klastu'bat	Blossoms look like the spots on a child's face when peeling from sunburn.	Common yarrow.
Klilwa'tibat	It produces klikwatroseberries.	Wild rose.

Native name	Meaning	Common name
Kloklo'sasud	Leaves wither quickly	American maidenhair.
Kloklo'chibabok	It resembles the green dye plant.	Woodrush.
Kuwi'kabûp	Stolen plant	Two-leaved Solomon's seal
Kwai'yabûb	Turns the mouth brown	Petasites speciosa (Nutt.).
Kwa'sambat	Meaning not known	Red alder.
Lulu'whatsbûp	Plant bearing thimbleberries	Thimbleberry.
Salo'labûp	Salal plant	Salal.
Susu'chku	Resembling a tree	Haircap moss.
Tibû't	No meaning	Skunk cabbage.
Tkaka'bûp	Meaning not known	Western hemlock.
Tloho'chitlis	Covered by something	One-flowered wintergreen.
Wake'		Umbelliferae family.
Wawa'hiabûp	Looks like wake	Do.

USES OF PLANTS

IN MEDICINE

Each family had its own remedies that were handed down from one generation to another. The plants here described were obtained from Mrs. Wilson Parker, Mrs. Helen Irving, Mrs. Sarah Guy, Mrs. Hazel Butler, and others, and were identified at the United States National Herbarium. The largest number were obtained from Mrs. Parker, who said she has transmitted all the knowledge of medicinal plants which she had inherited from her ancestors and that she attributed her excellent health to the use of these remedies. According to Mrs. Parker, the knowledge of all the old remedies was received in dreams, and she said "while picking the plants we pray all the time that the remedies will help the sick person. We pray to the Day to give the plant strength to help in the desired way."

Mrs. Guy, a member of the Clayoquot tribe, said they believed that their remedies would lose their power if used too freely, so the doctors seldom gave herb remedies unless very highly paid. She said that among her people it was customary to give herb remedies in the following ways:

1. Decoction.
2. The herbs were chewed and swallowed.
3. The herbs were chewed and applied as a poultice.
4. Green leaves were sometimes rubbed on the abdomen instead of being made into a decoction. This was done for babies and for very sick persons.

Sometimes an Indian dreamed of a medicine, but such a person might not be a doctor. On the other hand, a doctor might or might not give material remedies. A doctor always sang, and if highly paid he would give herbs as well as sing.

Valuable remedies were pounded and prepared so that they could not be recognized. Even in a family, the head of the family would have the medicine prepared in such a manner that the others would not know the identity of the plants which were used. He transmitted the knowledge to his oldest child, preferably a son, and in that manner it was handed down in the family.

After bringing about 20 plants and describing their uses, Mrs. Parker said, "I have given you all the remedies that have kept me alive and well for so many years." She is a woman past middle age and in excellent health.

The arrangement of remedies is the same as in the Chippewa and Menominee tribes, insofar as there is a resemblance in the ailments.[64] None of the Makah remedies were for disturbances of the nervous system, such as convulsions, headache, and "craziness." Remedies for these were noted in the tribes previously studied. A Makah informant was asked whether this tribe had many remedies for colds, as they were so often exposed to stormy weather. She replied that they did not suffer from colds or lung trouble in the old days, and that the remedies needed most frequently were applications for bruises and sores caused by walking among the rocks on the shore. They wore no foot coverings and their daily occupations were along the shore.

The basis of classification begins, therefore, with the second group, the arrangement being as follows:

1. Circulatory system:
   - In the blood.
2. Respiratory system:
   - Pain in chest.
   - Soreness of chest.
   - Lung trouble.
   - Cough.
   - Tuberculosis.
3. Digestive system:
   - Pain in stomach.
   - Dysentery.
   - Constipation.
   - Physic (use of).
   - Emetic (use of).
4. Urinary system:
   - Kidney trouble.
   - Stoppage of urine.
5. Skin:
   - Rash.
   - Boils.
   - Abscess.
   - Sores.
   - Hair.
6. Wounds and injuries.
7. Bruises.
8. Hemorrhages.
9. Diseases of women.
10. Diseases of the eye.
11. Baths.
12. Tonics.
13. Not otherwise classified.

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[64] Uses of Plants by the Chippewa Indians in Forty-fourth Ann. Rept. Bur. Amer. Ethn., p. 335; and Menominee Music, Bull. 102, Bur. Amer. Ethn.

1. Circulatory System

Leontodon taraxacum L. (Dandelion).

The roots were boiled and used as a remedy to "clear the blood."

Picea sitchensis (Bong.) Carr. (Sitka spruce).

Decoction used to "take out bad blood" and as a strengthening bath.

2. Respiratory System

Umbelliferae (not recognized).

The root was chewed and swallowed for pain in the chest. The native name is wawa hiabub, meaning "looks like wake," the latter being the name of a plant similar in appearance and used as a physic.

Adiantum pedatum var. *aleuticum* Rupr. (American maidenhair).

The leaves were chewed as a remedy for sore chest. This remedy was also used for stomach trouble.

Struthiopteris spicant (L.) Weis. (Deer-fern).

The green leaves were eaten for lung trouble or distress in the stomach.

Moneses uniflora L. (One-flowered wintergreen).

The native name of this plant is Kiki'tcidoas, translated "growing on rotten logs." The plant grew on rotten logs and also in the ground. Tea was made of the entire plant and drunk freely for a cough. For severe cases the patient drank this freely, for a mild case it was sufficient to drink it morning and evening. The leaves were applied to an abscess.

Aruncus sylvester (L.) Kostel. (Common goatsbeard).

The leaves are chewed, as a remedy for persons spitting blood and showing a tendency toward tuberculosis. The root was used as a remedy for kidney trouble.

Achillea millefolium L. (Common yarrow).

This plant is called Klastu'bat, meaning "blossoms look like the spots on a child's face when peeling from sunburn." It is a remedy for tuberculosis. The entire plant is chewed and swallowed. For a severe case this is chewed constantly; for a less severe case it is chewed morning and night. The informant said she knew of several cases that had been benefited by this. The plant has several other uses, among them being its use to secure easy childbirth. In the informant's knowledge it is never combined with any other plant, but she said that others might use it in combinations.

3. Digestive System

Adiantum pedatum var. *aleuticum* Rupr. (American maidenhair).

The leaves were chewed for stomach trouble. The same remedy was used for a sore chest.

Struthiopteri spicant (L.) Weis (Deer-fern).

The green leaves were eaten for distress in the stomach; also for lung trouble.

Oxalis oregana Nutt. (Wood sorrel).

The Indian word meaning sour, Tcaiba'kcun, is used for this plant. The whole plant was sometimes eaten fresh and sometimes cooked with very little water as a remedy for "summer complaint."

Rhamnus purshiana DC. (Cascara buckthorn).

Inner bark used for dysentery. The bark was peeled, pounded, put on in cold water, and allowed to boil up. The proportion was a handful to a quart of water.

Claytonia sibirica L.

The plant is pounded, no water is added, and it is applied to the abdomen as a remedy for constipation.

Umbelliferae (not recognized). Makah name, Wake′.

It is said that foliage of this plant resembles a fern used for pain in the chest, but it is a different plant. The bulbous portion of the root was chewed as a physic.

Rhamnus alnifolia L'Her (Alder buckthorn).

The meaning of the native name, Kla′bokusibup, is not known. This plant is the barberry. The bark was used as a decoction for physic. It could be made stronger by boiling in sea water.

Coelopleurum longipes C. and R.

This plant, found on Tatoosh Island, was chewed as a physic.

Sambucus racemosa L. (European red elder)

This is called Tciki′asibûp, the fruit is Tciki′a, and the entire name means plant that bears tciki′a. The roots were pounded, water added, and the remedy used as an emetic. One-half cup was a dose and the medicine was said to have a very bad taste.

Lysichiton camtschatcense (L.) Schott. (Skunk cabbage).

The Makah name, Tibiut, has no meaning. This was used after the emetic (next preceding) to soothe the stomach, a little of the root being chewed. It was said to be hot, like pepper.

Gaultheria shallon Pursh (Salal).

The Indians called it salal′abup, or salal-plant. The leaves were chewed to sweeten the breath.

4. URINARY SYSTEM

Aruncus sylvester (L.) Kostel. (Common goatsbeard).

The native name Hihi′iboklosis means "plant with flowers that look like herring eggs." This plant was said to have white blossoms resembling those of spirea. It has very large roots—perhaps 4 inches in diameter and 6 or 8 inches long. The plant grows 3 or 4 feet high. The fresh roots were ground on a slab of rock, a little water was added, and the mixture was drunk as a remedy for pain in the region of the kidneys. It was drunk cold, with no preparation other than that described. The leaves were used for lung trouble.

Elymus mollis Trin. (American dunegrass).

The part of the stem above the root, about 2 inches in length, was chewed for stoppage of urine.

Symphoracarpos albus (L.) Blake (Common snowberry).

The leaves were chewed as a remedy for stoppage of urine. This was a very strong medicine and was used also to counteract an evil charm.

5. Skin

Hieracium sp. (Hawkweed).

The Indians use the female plant (Hdaowk′tci′akabat) the male plant being called tci′akabat. The roots of this are used for a person who is growing thin and has a rash over the entire body that looks like the sting of nettles. The freshly pounded roots were eaten and had a pleasant taste. As this root was easily obtainable it was not dried.

Pyrus diversifolia Bong. (Crabapple).

A decoction of the bark was used for boils.

Moneses uniflora L. (One-flowered wintergreen).

When used for a cough this plant was called by a name which means "growing on rotten logs." In its present use it is called Tloho′chiklĭs, which is said to mean "covered by something" and to refer to its use with the shell. The leaves were mashed, heated, and put in a "cone shell" this being bound over an abscess. It was said this would form a blister and draw out the pus. This shell was identified by Dr. Bartsch as "*Acmaea instabilis* Gould. Found from Vancouver Island to San Pedro, Calif., on kelp."

Ranunculus sp. (Buttercup).

A poultice was made of the mashed leaves and applied to the sore. Only a little was used as if too large a surface of skin were covered the plant would itself create a sore. The amount usually applied was about what could be heaped on a dime. This was made into a roll, like a cigarette, about an inch long and was tied on the sore. Often it was tied on at night and by morning the place had opened. This remedy was used frequently. The informant said "My daughter had enlarged glands on her throat and without our knowledge the grandmother applied these leaves. It opened the sore and healed it."

Plantago major L. (Plantain).

The entire plant was applied to a sore "to draw out the pus" and to heal it.

A specimen, not identified, with the native name meaning plant-bearing thimbleberries. The withered leaves from this plant were gathered from the growth of the previous year and mixed with water to form a poultice which was applied to a sore to bring it to a head, and was then continued as a medicine to heal the sore.

Rubus parvilorus Nutt. (Thimbleberry).

A certain growth on the plant is powdered and applied to sores. The berries are eaten.

Rosa sp. (Wild rose).

The Makah called this Klikwat′ibak or the plant which produces rose berries. The leaves were mashed and used as a poultice for any sore and were good for sore eyes. This poultice was good for a severe pain and for any form of abscess.

Pyrus diversifolia Bong. (Crabapple).

The bark of this tree was prepared in a decoction and used for washing sores or for boils or for a bad case of bleeding piles. It was also used as a tonic.

Sticta sp. (a lichen).

The native name, Didi′dichia, means growing on rocks. This is a fungus found on rocks and was used for running sores that were hard to heal. It was mashed and made in a poultice and was used especially for sores on the leg caused by bruises from walking among rocks.

Calvatia lilacina Berk (Puffball).

The powder inside this puffball was applied to heal sores on the leg.

Tsuga heterophylla (Raf.) Sarg. (Western hemlock).

The meaning of the native name, Tkatka'bûp, is not known. There is a growth of bark that forms over a wound of the tree. This growth is dipped in water and then rubbed on a rock. It is then used as a poultice for an old, obstinate sore. The use of the bark in dye is described on page 320.

Galium triflorum Michx. (Bed straw).

Apsi'i, meaning "for the hair," was the name by which this plant was known among the Indians. The leaves were mashed and rubbed on the hair. The plant has no other use and the informant said that the roots were so fine that she had never noticed them. Another informant brought a duplicate of this plant and said its native name meant "sticky." According to this informant the leaves were pounded, mixed with cold water, and applied to the hair to stimulate its growth.

Sambucus callicarpa Greene (Elder).

The root was pounded well, soaked in water, and used as a hair wash. A decoction of the bark was used to counteract an evil charm.

Tsuga heterophylla (Raf.) Sarg. (Western hemlock).

The powdered bark was mixed with oil and rubbed in the hair as a remedy for head lice. A tonic for the hair, made of huckleberry sprouts, is described on page 245. No specimen was obtained.

6. WOUNDS AND INJURIES

Ranunculus bongardi Greene (Buttercup).

The leaves or stalk was mashed and applied as a poultice, without water. It was used for a wound or an injury to prevent blood poisoning. The poultice was covered with a small shell. The poultice produced a blister and was renewed if the soreness returned.

Moneses uniflora L. (One-flowered wintergreen).

This is similarly used and may be applied to an abscess. It is also used as a remedy for boils.

Adiantum pedatum var. *aleuticum* Rupr. (American maidenhair).

"Leaves wither quickly" is the meaning of Kloklo'sasûd, the Indian name for this plant. This is the maidenhair fern and is one of the most valuable medicines. The leaves were chewed and swallowed to check internal hemorrhages from wounds. "Those who knew of it carried it on the war path."

7. BRUISES

Petasites speciosa (Nutt.) Pyser.

The native name for this plant is Kwai'yabup, meaning "turns the mouth brown." The root was mashed and used as a poultice for severe bruises, being renewed until the soreness was gone. The Indians were often on the rocks and if they slipped they would pick the leaves of this plant and apply them to the bruise.

8. HEMORRHAGES

Calvatia lilacina Berk (puffball).

The inside portion was used to check a hemorrhage.

9. DISEASES OF WOMEN

Sedum sp. (stonecrop).

The Makah call this cha'chakli, "filled with water," the little leaves being filled with water. This plant has yellow flowers and grows on the rocks. It was used by a women to "bring on her periods." The little bunches of leaves were chewed and swallowed until the desired result was obtained.

Gaultheria shallon Pursh. (Salal).

The berries were used as a remedy for excessive flowing. They were also used as food and the leaves were chewed to sweeten the breath.

Juncoides sp. (wood rush).

The Indian name is Kloklo'tcibakok, meaning "it looks like the green dye-plant." This was given to a woman who had had no children to produce fertility. She ate freely of the little tender new shoots.

Streptopus sp. (twistedstalk).

This plant had but one use. If childbirth were too long delayed this would produce labor, the roots being chewed and swallowed. A woman expecting a child would locate a plant of this kind and mark it so that she could dig the roots later if she found it necessary to do so.

Claytonia sibirica L.

This was called Kakawuse', meaning remedy for use in childbirth. The whole plant was chewed and swallowed to hasten or bring on labor.

Cirsium sp. (thistle).

The root was used for pain in confinement.

Achillea millefolium L. (common yarrow).

The fresh leaves were pounded, the proportion being three small plants to a quart of cold water. The water was brought to a boil and the liquid administered to secure easy childbirth. Another informant stated that the entire plant was chewed and swallowed as a similar remedy. It was also used as a remedy for tuberculosis.

Athyrium filix-femina (L.) Roth. (lady-fern).

The bulbs on the root were eaten and it was said that the Clallam Indians ate the new shoots. The stems of four ferns were pounded, boiled, and given to a woman for easy labor. In preparing this medicine the fronds of the fern were stripped from the stalk with a downward motion toward the roots and a prayer was offered that the child would "slip" as easily as the fronds of the fern were removed.

Rubus spectabilis Pursh. (Black salmonberry).

Ka'kuip is the Indian name, meaning "the berries will be salmonberries." This has a paper-like bark which was scraped up, chewed, and swallowed to check hemorrhages, following confinement. The amount used was "a little handful at a time."

10. DISEASES OF THE EYE

Rosa sp. (Wild rose).

The leaves were mashed and used as a poultice for sore eyes. The same remedy was used for severe pain and for any form of abscess. Another informant said that a decoction of the leaves was similarly used.

Unifolium dilataum (Wood) Greene (two-leaved Solomon's seal).

The Makah call this Kuwi'kabuk, "stolen plant." The informant said she thought that from its name Kwati must have stolen this plant at some time. The root of this plant was pounded, made into a decoction, and dropped into the eye to remove a "white growth." Ten or 12 roots were used in one-half cup of water, this being boiled and strained. It was administered three times a day, putting in as much as the eye would take. Ten days was believed to be the longest that this treatment was continued.

11. Baths

Picea sitchensis (Bong.) Carr (Sitka spruce).

A decoction was used as a strengthening bath; also taken internally to clear the blood.

12. Tonics

Umbelliferae (not recognized).

This plant was said to have flowers resembling those of the parsnip. Its root was used as a tonic.

Pyrus diversifolia Bong. (Crabapple).

The bark of this tree was prepared as a decoction and used as a tonic. It was also used as a healing wash for sores, boils, and piles.

A plant not identified was called by the Makah Chaa'kabûp from Tcaa', crow, and bûp, plant, meaning the berries are grown on purpose for the crows. This was described as a tree growing about as high as a plum tree and bearing small blue berries. The bark of the tree was very thin and was whitish in color, almost like white cloth, and was easily peeled off. The leaves of the tree had many uses. Two or three might be chewed by sick persons to strengthen them, the leaves acting as a stimulant or tonic. The leaves were also used to see how long a person would live. For this purpose a "stack" of the leaves about an inch high was prepared, and the person was required to swallow this packet. If it were retained the person was said to be destined to live to old age, but if it were vomited the person would not live so long.

13. Not Otherwise Classified

(*a*) Swelling—*Saxifragaceae.*

The Indian name, meaning tender stems, is Tcaskwa'abûp. The fresh leaves were chewed as a remedy for swelling of the legs extending up to the body. The informant said she did not know of a case in which this swelling has resulted in death.

(*b*) Internal injury. *Tsuga heterophylla* (Raf.) Sarg. (western hemlock).

A decoction, drunk hot, was used for internal injury.

(*c*) Severe pain in back. *Alnus oregona* Nutt (red alder).

The meaning of the Indian name Kwasa'mbat is not known. This was used for pain in the back so severe that the patient could not stand erect. The whole bark was pounded and made into a decoction which was drunk freely. The alder trees were so plentiful that the bark was not stored. At certain seasons it comes off the tree easily but if needed at other times it must be chopped off. The bark and wood have various economic uses.

Mnium punctatum L. (Mnium.).

This is a "moss" and the leaves were used as a remedy for swelling on the legs. It was said to heal a swelling, whatever the cause.

ANTIDOTE FOR POISON

Sambucus callicarpa Greene (Elder).

The bark was pounded, a decoction was made, and a cupful was drunk if a man thought he had swallowed poison. It acted as an emetic and purgative and "was used when Indians poisoned each other."

OTHER USES OF PLANTS

Other uses of plants are arranged as follows:

1. Food:
    - Plant.
    - Leaves.
    - Berries.
    - Roots.
2. Dyes and paints.
3. Basket making.
4. Mat weaving.
5. Charms.
6. Antidotes for evil charms.
7. Economics and not otherwise classified.

1. FOOD

PLANT

Trifolium fimbriatum Lindl. (clover).

This was found on Tatoosh Island and was eaten as food.

Polytrichum sp.

The Indian name, Sussuch'ku, means, resembling a tree. Mrs. Parker said that her father told her to eat this freely, but did not explain the instruction.

Petasites speciosa (Nutt.) Pyser.

This plant was used as a seasoning for food. It is prepared as follows, together with the young shoots of the salmonberry: Rocks are heated in the fire and alder leaves and ferns are placed on the hot stones, then the alder sprouts and these two plants are placed on the leaves and ferns, a bucket of water is poured over them, and they are covered with a matting and allowed to steam for an hour.

LEAVES

Struthiopteris spicant (L.) Weis. (deer-fern).

The Indians named this plant Ii'tsbakûk, meaning resembles another plant called Iitsba. The little leaves were eaten by anyone staying a long time in the woods without food. It was said that a man could subsist on this for several days.

BERRIES

Gaultheria shallon Pursh. (Salal).

The berries were used as food.

Unifolium dilatatum (Wood) Greene (two-leaved Solomon's seal).

The berries were edible.

Rubus laciniatus Willd. (cutleaf blackberry).

Fruit eaten.

Rubus parviflorus Nutt. (thimbleberry).

The Makah call this bush Lulu'whatsbûp, meaning plant bearing thimbleberries. The fresh berries were eaten. The dry leaves had a medicinal use.

Ribes bracteosum Dougl. (stink currant).

The berries of this were edible.

Rubus spectabilis Pursh (black salmonberry).

Berries eaten.

Vaccinium parvifolium Sm. (red whortleberry).

Fruit eaten.

Fragaria chiloensis (L.) Duch. (chiloe strawberry).

Fruit eaten.

ROOTS

Potentilla anserina L. (silverweed).

This was called by the Indians, Ki'chapi. The roots were eaten.

2. Dyes and Paints

The root of grapevine was used in making yellow dye and certain berries were used for purple dye.

Tsuga heterophylla (Raf.) Sarg. (western hemlock).

A red dye was prepared from this plant as follows: The inner bark was pounded and boiled in salt water. This made a reddish paint that was applied to spears and similar articles, and seemed to preserve the wood. Some believed that a painted paddle lasted longer if held over a fire, thus baking the paint.

A grass, not recognized, was called by the Makah, Hluchu'bûp or female weed. The plant was used in making green dye.

Alnus oregona Nutt. (red alder).

The outer bark was used in making red paint.

3. Basket Making

Scirpus americanus Pers. (three-square).

This plant was brought from Vancouver Island and is a grass used in making baskets.

Carex sp. (Sedge.)

This was used for the bottoms of the baskets, being woven with cedar bark.

Xerophyllum tenax (Pursh) Nutt. (western turkey-beard).

"Basket-grass from Taholah." This was split preparatory to use.

4. Mat Weaving

Menziesia ferruginea Sm.

The twigs of this were woven into a matting together with cedar bark, the matting being used to cover a canoe, to prevent its cracking in the sun.

5. Charms

Vicia gigantea Hook. (giant vetch).

The native name, Chicha, patsaklibûp means plant-bearing moss. The root of this plant was pounded and rubbed on the body, being used by young girls to attract the boys. The leaves of the plant were used to flavor salmonberry sprouts, being put with the sprouts when they were steamed.

6. Antidotes for Evil Charms

Rumex obtusifolius L. (dock).

The Indians called this huap'si; breaks up a plan. This medicine was used when a person was conscious of being near an enemy which meant death. The fresh roots were pounded and rubbed on the body. A man would pay from five to ten blankets for one application of this remedy. When "given out" this and similar plants were pounded and fixed so they could not be recognized.

Symphoricarpos albus (L.) Blake) common snowberry).

The native name is Hidak'sasii. The word Hidaksas is used when an Indian doctor wants to kill a person. He throws an instrument into the person and this remedy counteracts the effect, the fresh leaves being swallowed. This plant is highly valued. The berries are white and mature in November or December.

7. Economic and not Otherwise Classified

Anaphalis margaritacea (L.) B. and H. (pearl everlasting).

Ptiklo'kobûp, meaning to make the skin soft, is the native name. A young girl would massage her body with a wad of the leaves, after bathing, to soften the skin.

Sonchus oleraceus L. (cow thistle).

This plant was used in children's play, the stem being broken off and dots of juice put on the cheeks to resemble tattoo. The informant said she used the plant thus when a child.

Thuja plicata D. Don. (giant arborvitae).

General economic uses.

Castilleia miniata Dougl. (painted-cup, also called Indian pink or paint-brush).

A trap for humming birds was made by tying a bunch of the flowers to a stick, which was placed upright in the ground. The petals were plucked off and the honey sucked from them. The humming bird was used as a charm by whalers.

Alnus dregona Nutt. (red alder).

The alder bark had numerous uses. The outer bark was used in making red paint. The bark itself was used in Klokali headdresses, after being pounded and put in water that had been colored by pounded cedar bark. The wood is not valued highly for economic use, as it is soft, but canoe-balers and oil containers are made from it.

GAME SONGS

The playing of games was one form of entertainment offered to visitors. On one occasion the Makah were playing a game with visiting Indians and were badly beaten. They saw that the visitors were cheating but said nothing, allowing them to keep their winnings because they were guests.

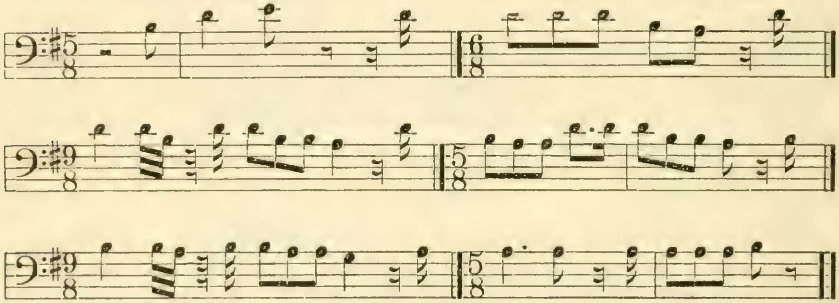
The principal Makah game is that of "hiding bones." The players are divided into two opposing sides, and each side is entitled to hide two pairs of bones. One side hides the bones until the other side has guessed correctly the location of both pairs of bones. A pair of these bones was obtained and are shown in plate 10, *b*. The counters are 21 in number and are placed on the ground between the rows of players. At the present time each side has at least two drummers who pound as the songs are sung. The game is called *ha'laa* by the Makah, though commonly designated as *sahal'*, a term used by other tribes in the region.[65] According to Indian custom, there are many spectators and the game is accompanied by much gambling. In the song next following the only words are "the canoe," referring to a wagered article.

Makah **(Catalog No. 1340)**

No. 192. Game Song (a)

Recorded by Young Doctor

Voice ♪ = 116
Drum ♪ = 116
Drum-rhythm similar to No. 13



Analysis.—Voice and drum are synchronous in the performance of this song. The phrases of the melody are particularly short and are followed by short rests, a characteristic that has been noted in the game songs of several other tribes. This is an instance in which the fifth above the apparent keynote is the most prominent tone in the song, the keynote occurring only on the seventh count of the measure in 9–8 time. The ascending progression at the close of this song is noted frequently in Makah melodies.

In the next song the players taunt their unsuccessful opponents. The words mean "You did not get me."

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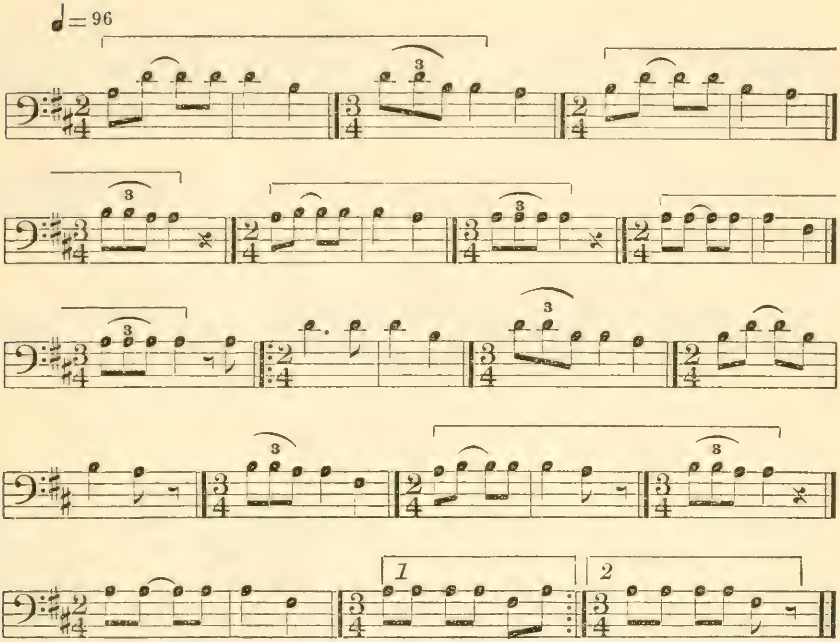
[65] This game was witnessed and its songs recorded at a large gathering of British Columbian Indians at Chilliwack, B. C., in 1926.

Makah (Catalog No. 1341)

No. 193. Game Song (b)

Recorded by YOUNG DOCTOR



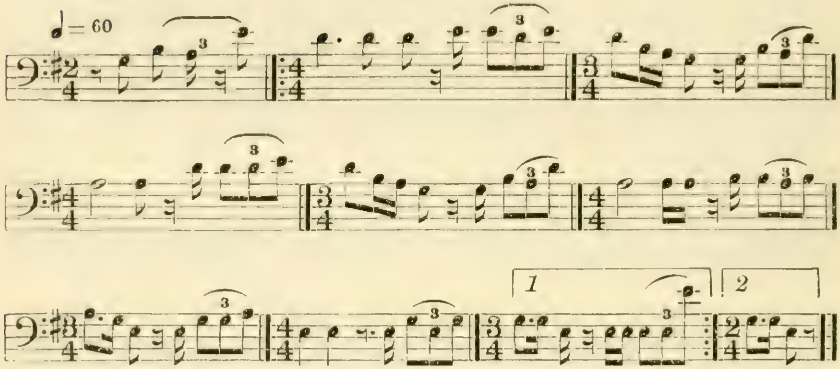
Analysis.—The syncopations (*nota legato*) appearing in this melody are found seldom in Indian songs, but are always given with clearness. The keynote of this song occurs only as the highest tone of the compass and is frequently on the unaccented count of the measure. The phrases are long and the change in rhythm after the middle of the melody is a characteristic of Indian songs. This is a particularly lively melody and well adapted to its use. It was accurately repeated.

The words of the next song are in the "Chinook jargon" and are used only when a wrong guess has been made.

Makah (Catalog No. 1342)

No. 194. Game Song (c)

Recorded by YOUNG DOCTOR



TRANSLATION

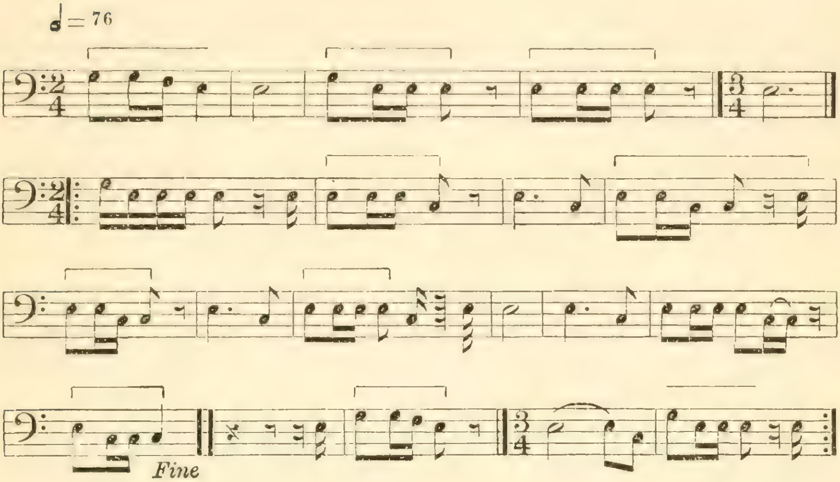
Can't you see on which side I have the bones?
You have missed it again.

Analysis.—No secondary accent was given in the measures transcribed in 4–4 time, which is unusual in Indian songs. An interesting melodic group is found in the second and third measures containing the ascending and descending fourths. The rests are short and divide the song into rather unexpected phrases. The tonality is minor and the melody progresses with unusual freedom.

Makah (Catalog No. 1309)

No. 195. Game Song (d)

Recorded by Young Doctor



Analysis.—In its structure this song is simple, being based on the major triad with the fourth as an occasional passing tone. The rythmic unit is short and direct, and the song, with its easy freedom, does not contain the subtle quality frequently noted in the gaming songs of the Indians.

SONGS SUNG BY YOUNG MEN IN THE EVENINGS

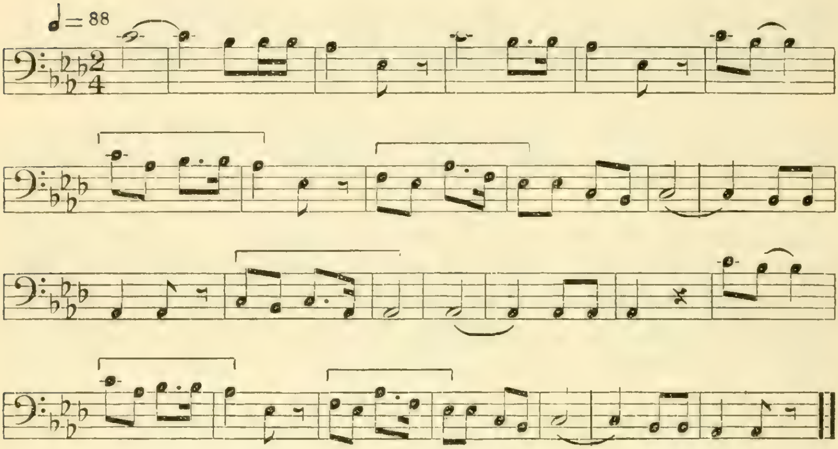
In the old days it was customary for a crowd of young men to gather in the evenings and go around the village singing. Each man carried a couple of little sticks which he struck together and there was usually a drum in the party. Sometimes they would go into a house and be given refreshments, after which they went on their way. This is a pleasant custom, possible only in a village, and noted among the Mandan and Hidatsa. In the latter tribes such songs were designated as "serenades" and were connected with the various societies whose members sang them when going around the village or sitting on top of the lodges. The love songs differed from these but were sung in a somewhat similar manner (Bull. 80, Bur. Amer. Ethn., p. 112). The songs used in this manner by the Makah were varied in character, including songs of admiration for the girls and other songs which were used as "courtesy songs" at general gatherings. Young Doctor said that two songs sung by the young men were Nos. 90 and 91, one containing the words "I look like a sea parrot" and the other with the words "How high my forehead is getting." While certain of these songs express sentiment the songs cannot be regarded as "love songs" in the modern use of that term.

The next song is supposed to be sung by a young man in Neah Bay village whose ladylove is on Tatoosh Island. A point of land hides the island from the village, and in this song the young man calls upon the point to move back a little so that he can see the island. This point of land is Cape Flattery, west of Neah Bay village.

Makah (Catalog No. 1345)

No. 196. "Let Me See the Island"

Recorded by YOUNG DOCTOR



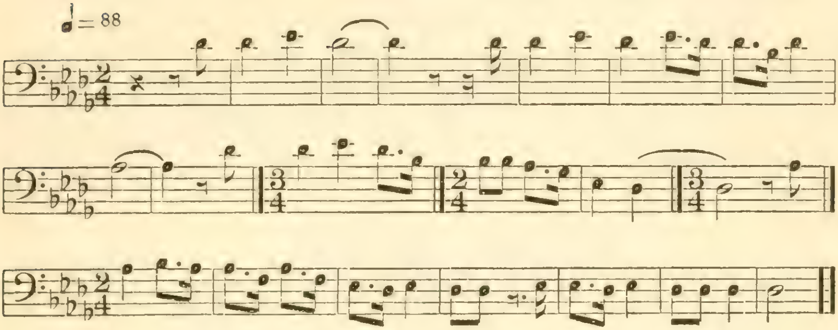
Analysis.—This song has a compass of 10 tones, beginning on the highest tone of the compass and ending on the lowest. It is a particularly rhythmic melody and a short phrase occurring three times is indicated as a rhythmic unit. A more positive phrase in the fourth and fifth measures resembles the unit. There is an interesting persistence in the repetition of phrases based on a descending sixth. The tone material is that of the fourth five-toned scale and the song contains no change of measure lengths. Several renditions were recorded and show no differences.

An interesting example of duplication occurred in connection with the next song, which was recorded by Young Doctor in 1923. A song recorded by Helen Irving in 1926 was found to be a different version of the same song. This will be noted on comparing the two transcriptions. The words of both are exactly as given by the interpreter.

Makah (Catalog No. 1346)

No. 197. "I Cannot Forget You"

Recorded by YOUNG DOCTOR



TRANSLATION

No matter how hard I try to forget you, you always come back to my mind, and when you hear me singing you may know I am weeping for you.

Analysis.—This song contains 31 progressions, 21 of which are whole tones, occurring chiefly between D flat and E flat. Two features that give character to the song are the descending fourth at the seventh measure and the triple time in the ninth measure, followed by a return to double time. We note the descent of a ninth in less than three measures in this portion of the song. A vigor and briskness is found in the fourth measure from the close, with its sixteenth rest. The song contains all the tones of the octave except the seventh.

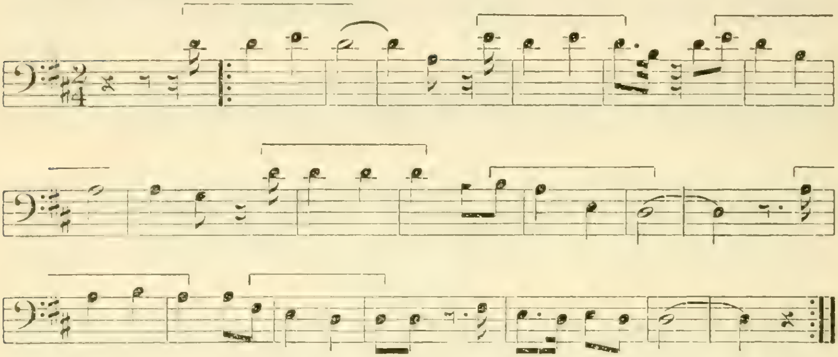
Mrs. Helen Irving, who recorded the duplication of this song, said it was composed in her generation by a man now dead whose name was A′schakabĭk, translated "Catcher of mother and son" and understood to mean the catcher of a mother whale and her offspring, a feat of unusual skill.

Makah (Catalog No. 1400)

Duplication of No. 197

Recorded by Helen Irving

Voice ♩= 80
Drum ♩= 72
Drum-rhythm similar to No. 13



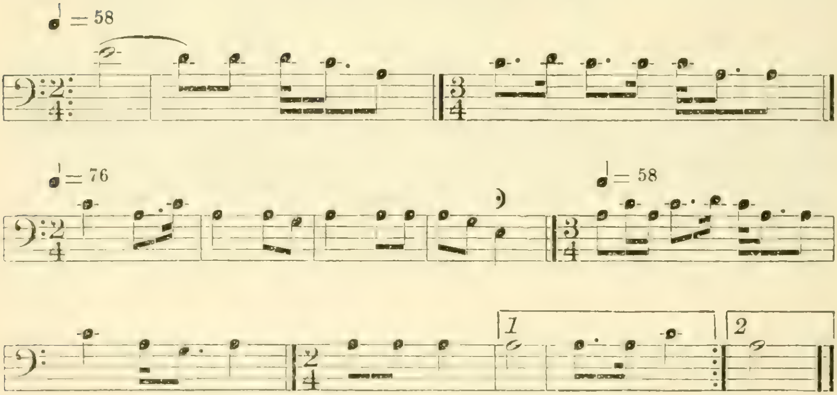
TRANSLATION

No matter how hard I try to forget you, you always come back to my thoughts. When you hear me singing I am really crying for you.

Clayoquot (Catalog No. 1468)

No. 198. "Try to Win Her Love"

Recorded by Annie Long Tom



TRANSLATION

Try your best to win her love.

Analysis.—This song is minor in tonality, with frequent sequences of the tones A, G, A. The minor third comprises more than half the progressions. In the change of tempo we seem to discern the character of the words which, unfortunately, were not fully translated. A certain division of the final count occurs in three measures but the song contains no rhythmic unit.

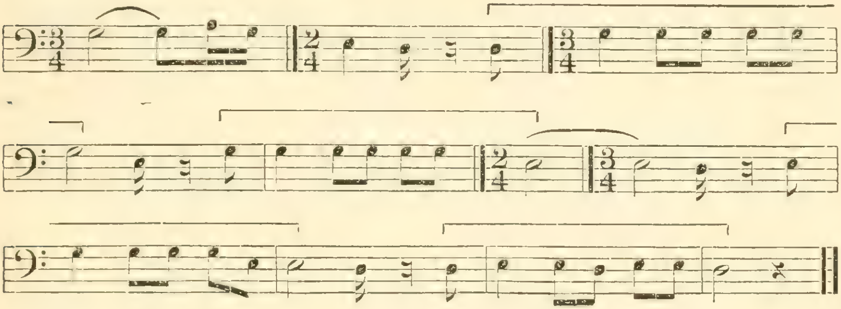
The man who recorded the last song of this group said it was an old Makah love song and belonged to a friend of his. The words were not translated.

Makah (Catalog No. 1430)

No. 199. Love Song

Recorded by EDWIN HAYTE

VOICE ♩ = 92
DRUM ♩ = 144
Drum-rhythm similar to No. 10



Analysis.—Except for its second tone this song is framed by the interval of a fourth. The principal intervals, however, are whole tones which usually occur in pairs. The opening measure contains the tones A–G–A, and the latter portion of the song is characterized by the progression E–D–E. The song is classified with G as the keynote, although the third above that tone does not occur. Attention is directed to the discrepancy between the tempo of voice and drum, both being steadily maintained in all the renditions.

QUILEUTE SONGS

The Quileute Indians number less than 200 and are located at La Push, on the Pacific coast south of Cape Flattery (see fig. 1). They are under the Neah Bay Agency but it is impossible (1926) to go from the agency to their village by land. The trip is made eastward by water to Clallam and thence southwest by road. The songs here presented were recorded at Neah Bay, when the Quileute were attending the celebration of Makah Day, 1926. During that celebration they often sang their own songs, thus affording an opportunity of hearing a much larger number than were recorded. It was noted they often sang in three parts, some of the women singing an octave above the men, while a few women sang about a fourth above the men. The high drone or "metal pitch" was not heard, though the writer's interpreter stated it is often used by women of this tribe.

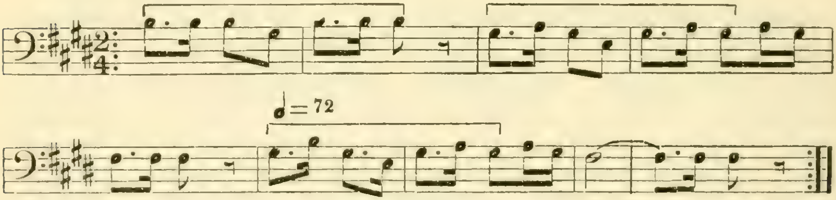
The Quileute are different in temperament from the Makah and are generally understood to be less agreeable. Among the Quileute who treat the sick at the present time is a man named Lester. It is his custom to sit beside the sick person, "put his hand where the pain is," and sing the following song. Lester's tumanos was said to come from the ground and in this song the tumanos is speaking. It is interesting to note a resemblance to a Cocopa song with the words "The bush is sitting under the tree and singing." (Bull. 110, Bur. Amer. Ethn., No. 91.) The word "singing" in this connection signifies a putting forth of magic power, by human beings, animals, or objects in nature. Mrs. Gilbert Holden (pl. 2, *b*) is a leading singer.

Quileute (Catalog No. 1495)

No. 200. Song When Treating the Sick

Recorded by MRS. GILBERT HOLDEN

VOICE ♩= 80
DRUM ♩= 72
Drum-rhythm similar to No. 13



TRANSLATION

I come from where the bushes are singing.

Analysis.—This song is transcribed and classified in the key of E and is one of a small group of songs ending on the tone above the keynote (see No. 10). A change in the voice tempo occurs midway the length of the song, after which the drum and voice have the same meter, two drumbeats coinciding with a quarter note of the melody. The latter portion of the song is more positive and energetic than the opening portion, a contrast frequently noted in Indian songs for the sick. Attention is directed to a comparison between the fourth measure from the close and the first and third measures of the song. Several renditions were recorded and show practically no differences except in the note values in the final measure.

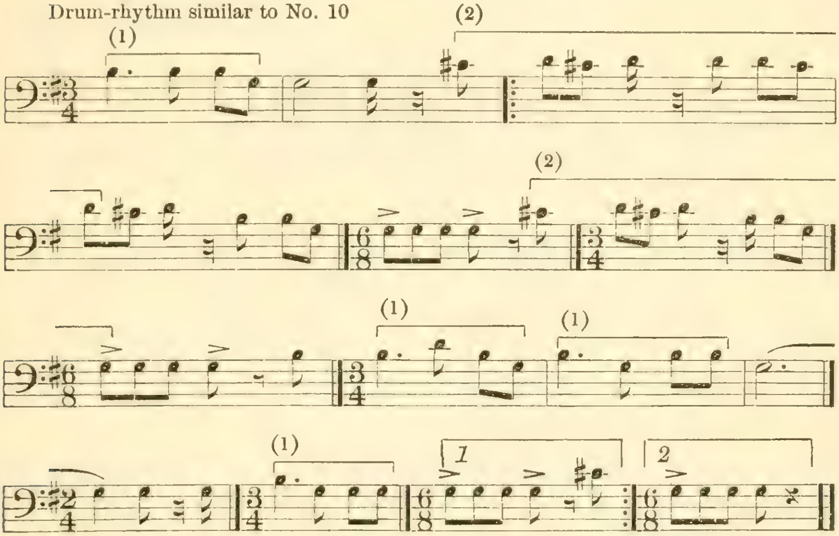
The singer said that she received the next song in a dream about a whale.

Quileute (Catalog No. 1494)

No. 201. "Look and See Your Tumanos"

Recorded by MRS. GILBERT HOLDEN

VOICE ♩ = 116
DRUM ♩ = 144
Drum-rhythm similar to No. 10



TRANSLATION

You look, you look first and see.
It is your tumanos out there.

Analysis.—An interesting peculiarity of this song is the change of accent in the seventh from the last measure, the change being uniform in all the renditions. The tempo of the drum is steadily maintained and is at variance with the tempo of the voice. Almost one-half of the intervals are semitones, this being an unusually large proportion of the interval. The keynote implied by the melodic progressions is G, but C is sharped in all its occurrences.

In the next song a whale is singing about the way his face is painted. The words of the song say the paint is made of something that lives in the rocks. The paint is blood root. A man heard this song in a dream and afterwards painted his face as the whale had said his own face was painted. The man became a successful whaler and always painted his face in this manner before starting on a whaling expedition. The manner of painting his face is shown in figure 6, which is a tracing of lines drawn by the singer.

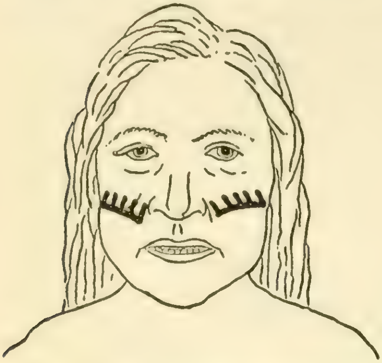


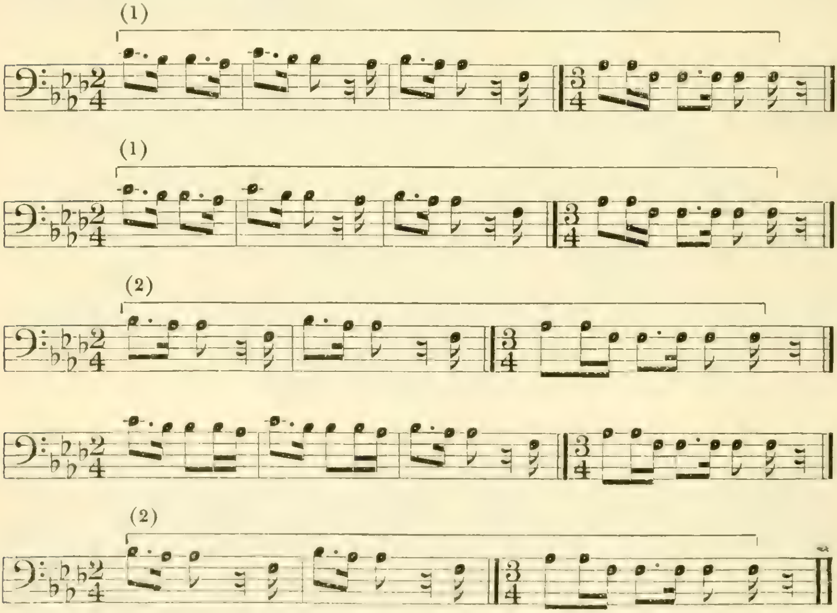
Figure 6.—Face painting representing a whale.

Quileute (Catalog No. 1493)

No. 202. A Whale is Singing

Recorded by Mrs. Gilbert Holden

Voice ♩ = 58
Drum ♩ = 58
Drum-rhythm similar to No. 10



Analysis.—This song has a compass of five tones and is minor in tonality. Each phrase has a descending trend. The rhythm is characterized by the frequency of a dotted eighth followed by a sixteenth on both the accented and unaccented parts of the measure. The rests were given clearly in all the renditions.

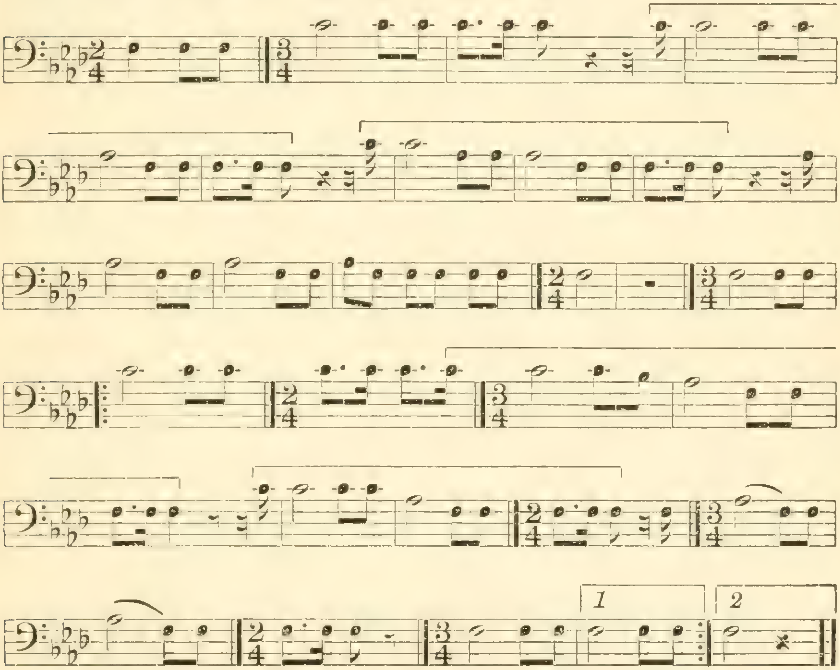
A seal hunter dreamed the next song. The hair seals used to come to the long rocks over by the Quileute and he heard them singing this song. They were all singing together. It was his custom to sing this song before he went to hunt seal and he was very successful.

Quileute (Catalog No. 1492)

No. 203. Song of the Hair Seals

Recorded by Mrs. GILBERT HOLDEN

VOICE ♩ = 100
DRUM ♩ = 38
Drum rhythm similar to No. 10



TRANSLATION

When we come to a big rock, we all sing together.

Analysis.—Only three tones occur in this melody which, nevertheless, is lively and interesting. Progression is chiefly by minor thirds and the trend of the melody is downward, especially in the rhythmic unit. The discrepancy in tempo between voice and drum continued through all the renditions. The song is simple in rhythm as well as in melodic structure, suggesting that the hair seal is not an animal of great subtlety.

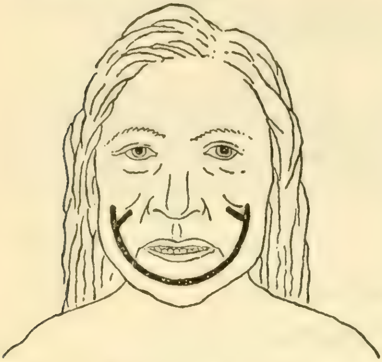


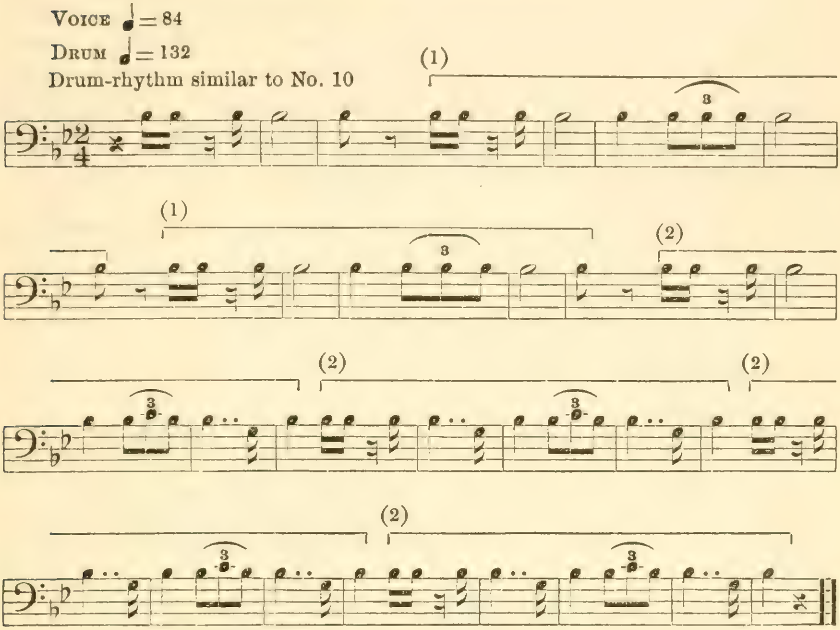
Figure 7.—Face painting representing a bear.

An old lady named Sada'ĭks dreamed of a bear not long ago. The meaning of her name is not known but she was designated as a "very nice old lady." In her dream she saw a bear with his face painted in red lines and she learned his song. When she was hungry and wanted salmonberries, she painted her face like that of the bear (fig. 7) and went around to the houses, singing the song of the bear, and pounding her drum.

Quileute (Catalog No. 1491)

No. 204. Bear Song

Recorded by MRS. GILBERT HOLDEN



TRANSLATION

I am hungry for salmonberries.

Analysis.—This song contains only three tones; other songs concerning the bear, previously recorded, have also been small in compass. The discrepancy in the tempo of voice and drum is interesting and was steadily maintained. Attention is directed to the sixteenth note and the triplet division of the last count of several measures, the difference between these two count divisions being clearly given. The rhythmic form of this song is more interesting than appears on first hearing the record. A clear distinction is made between the sixteenth note group and the triplet group of notes occurring in the final count of the measure. Two rhythmic units are indicated and differ only in the division of one measure. The singing of this song continued for about one minute, the only differences in the renditions being that the tone C occurred only in the latter part of the performance. This tone was sung with an upward toss of the voice.

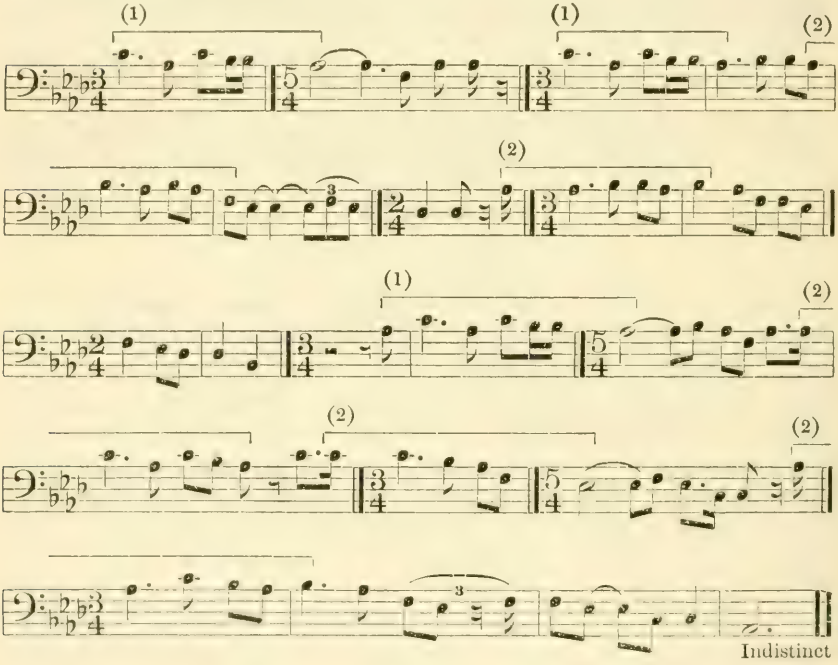
It is said that Sadaiks made up many songs. In the song next presented we have a glimpse of her interesting character. She and another woman were trying to see which could make up the best song, and they took turns in singing at a dance. Sadaiks made up this song, saying that the other woman had done better than she, and the song was afterwards used at social dances. The Quileute women dance with a gentle motion of the body, holding the hands slightly below the level of the shoulders with palms outward. They advance from one position and the "dance" is little more than a rhythmic physical response to the music.

Quileute (Catalog No. 1488)

No. 205. Song Congratulating a Rival Musician

Recorded by Mrs. Gilbert Holden

Voice ♩ = 69
Drum ♩ = 138
Drum-rhythm similar to No. 10



TRANSLATION

You are glad, you are glad,
You beat my song, you beat my song.

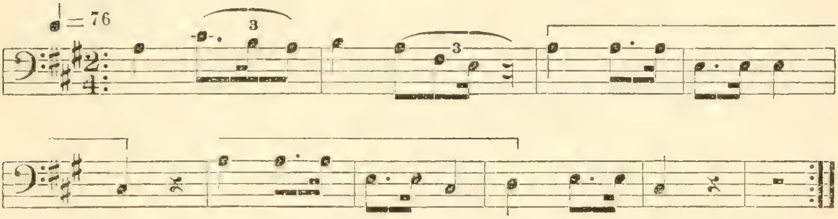
Analysis.—The final tone of this song was perceptible, though indistinct. It was reached in only one of the renditions, the others ending on B, like the first section of the song. It appears that the upper boundary of this singer's voice was more clearly defined than the lower, as none of her songs go above middle C. The relation between the meter of voice and drum is that of two to three, two pulses of the voice being equivalent in time to three of the drum. The same peculiarity occurs in No. 207, in which the voice is continuously in double time and the relation of drum and voice is clearly maintained. The present melody contains 3–4 and 5–4 measures, as well as measures in 2–4 time. The beat of the drum is not always clear but there are many consecutive measures in which three drumbeats with two melody counts are clearly audible. Two rhythmic units occur, differing only in the division of one count. Intervening parts of the melody are varied and do not repeat any portion of the rhythmic units. This interesting and intelligent use of rhythm is particularly creditable to the Indian composer. The melody is pleasing, with a wide compass and an unusual number of progressions. The repetitions are uniform in every respect.

The two next songs following were "dreamed" by the singer and were used in social dances.

Quileute (Catalog No. 1489)

No. 206. Dance Song (a)

Recorded by MRS. GILBERT HOLDEN



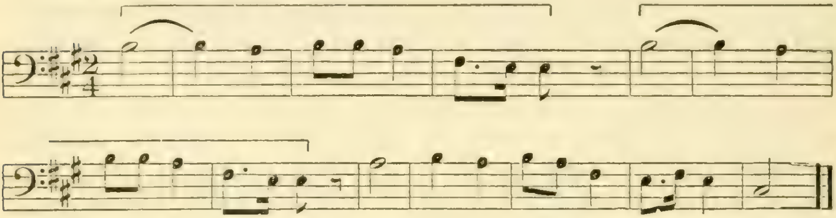
Analysis.—This is the first song recorded by the singer, who required considerable urging before consenting to sing. The pitch of the song is very low, even for an Indian woman, and the trend of the song implies A as the final note. The transcription ends with C, after the tone was thrown back into the throat in a manner often observed at the close of Indian songs. The time between the renditions was maintained throughout the performance. The tone material is that of the fourth five-toned scale.

Quileute (Catalog No. 1490)

No. 207. Dance Song (b)

Recorded by MRS. GILBERT HOLDEN

VOICE ♩ = 92
DRUM ♩ = 138
Drum-rhythm similar to No. 10



Analysis.—Three rhythmic periods constitute this song, the third differing from the preceding in the length of the opening tone and in the addition of a closing tone. It will be noted that the first tone of the first and second phrases is sustained while in the third phrase it is lower in pitch and ascends to a higher tone with an accent, giving force as well as variety to the rhythm. A second peculiarity of this song is the relation of the meter of voice and drum, the voice having two counts and the drum having three beats in each measure. Voice and drum synchronized on the first of each measure and the tempo of each was steadily maintained in all the renditions.

In the old days the Ozette division of the Makah were often at war with the Quileute. Once a Quileute man went to the Ozette village disguised as a woman and married an Ozette man. At night the Quileute cut off the head of the Ozette man and carried it home. In this song he is boasting of his action.

Quileute (Catalog No. 1487)

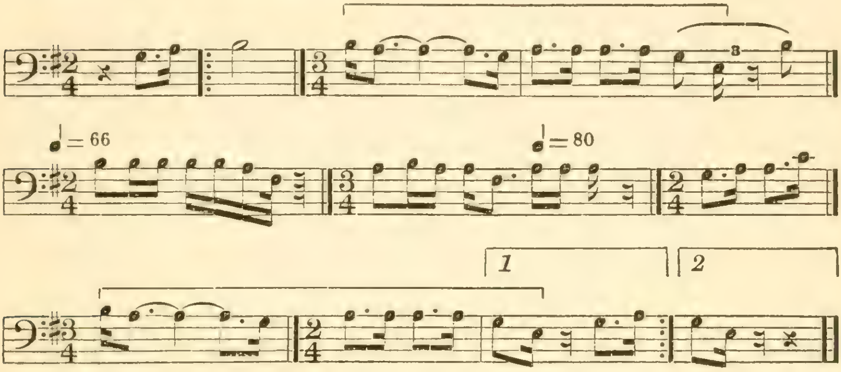
No. 208. Song of Boasting

Recorded by MRS. GILBERT HOLDEN

VOICE ♩= 80

DRUM ♩= 80

Drum-rhythm similar to No. 13



TRANSLATION

Maybe I am the best one, I can run faster than the other man.

Analysis.—This melody is marked by directness and simplicity. Drum and voice have the same metric unit and coincide except in the fourth and fifth measures. So many words occur in these measures that the tempo of the voice was slightly retarded. The tempo of the drum did not change and the two coincided when the original tempo was resumed. It is interesting to note the different approach to the rhythmic unit in its second occurrence, a short higher note being introduced in that measure. The song is minor in tonality and contains all the tones of the octave except the seventh.

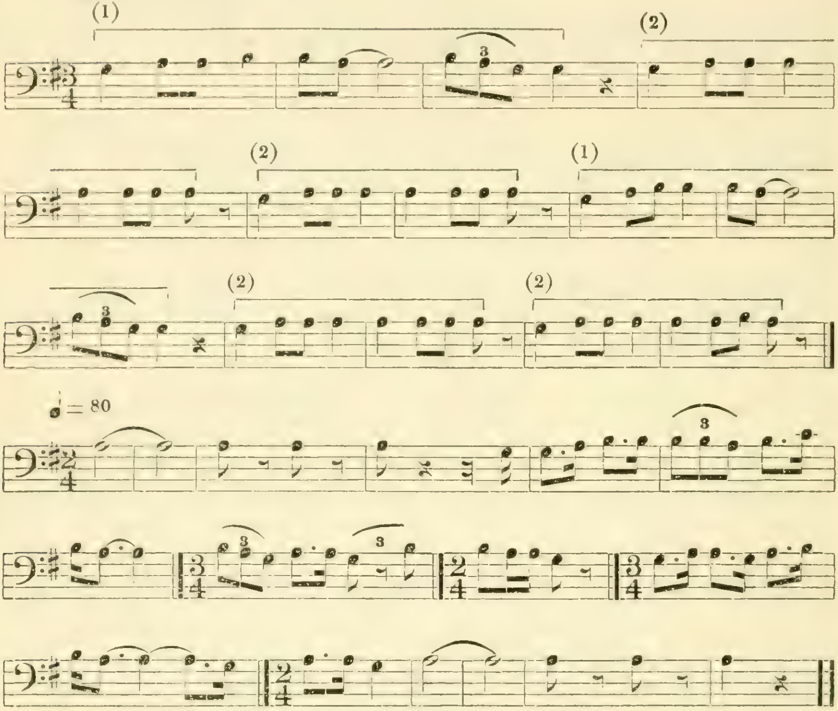
The two remaining Quileute songs are connected with old legends. The first is summarized as follows: A raven killed the young geese that were crying for their mother. Then he pretended to be sorry and to cry, but really he was glad, for he intended to eat them. The raven is speaking in the song.

Quileute (Catalog No. 1486)

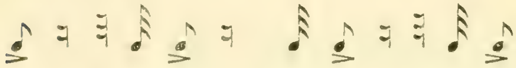
No. 209. Song of the Raven

Recorded by MRS. GILBERT HOLDEN

VOICE ♩ = 100
DRUM ♩ = 80
See drum-rhythm below
Irregular in tonality



Drum-rhythm



Analysis.—This song divided itself into two parts, the division being indicated by the change in tempo. The first part seems to be inquiring in its character while the second is gay, suggesting the feelings of the raven toward his feast of young geese. The tempo of the drum is the same throughout the song, though it coincides with the voice only in the latter portion. Two rhythmic units occur in the first portion of the song, having the same initial measure but differing in subsequent rhythm and in length. The melody tones are G, A, and B, the song ending upon A and being classified as irregular in tonality. Ascending and descending progressions are equal in number.

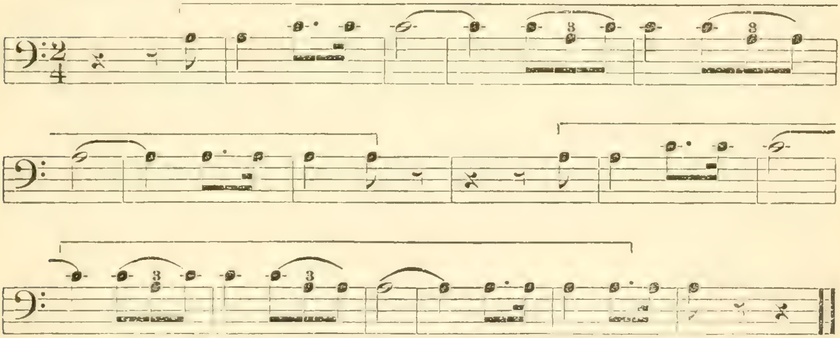
The second of these stories was said to be very old, and is as follows: A little boy was born far back in the woods and his parents used to teach him this song so that he could go and look for his grandparents. After a while the boy's parents died and the boy started out, singing this song, to search for his grandparents. He only knew their names, but did not know where to find them. At last he met an old man who took him to his grandparents. Afterwards he became very rich and went to the moon, and we see his face in the moon at night.

Quileute (Catalog no. 1485)

No. 210. Song of a Little Boy in Search of His Grandparents

Recorded by MRS. GILBERT HOLDEN

VOICE ♩ = 100
DRUM ♩ = 100
Drum-rhythm similar to No. 10



TRANSLATION

I am going to E'kwali'kwaus (grandfather's name).

Analysis.—This song contains only the tones A and C, the former being regarded as the keynote. Attention is directed to the long phrases which were sung without a pause for breath. There was, however, a brief pause between the renditions. Drum and voice have the same metric unit and coincide throughout the song.

MELODIC AND RHYTHMIC ANALYSIS OF SONGS BY SERIAL NUMBERS

Melodic Analysis

Table 1.—TONALITY

	Serial numbers of songs	Number	Per cent
Major tonality[1]	3, 4, 8, 10, 11, 12, 13, 14, 17, 18, 19, 20, 23. 24, 26, 30, 31, 34, 44, 47, 48, 49, 59, 62, 63, 64, 65, 66, 67, 68, 70, 73, 74, 75, 77, 79, 80, 81, 82, 85, 86, 87, 88, 89, 90, 92, 93, 94, 95, 97, 103, 108. 109, 112, 115, 118, 123, 127, 128, 135, 141, 142, 144, 145, 149, 152, 156, 157, 159, 163, 164, 165, 166, 172, 174, 176, 179, 182, 183, 184, 187, 188, 189, 192, 193, 195, 196, 197, 200, 201, 206, 207.	92	*44*
Minor tonality[2]	9, 15, 21, 22, 25. 27, 28, 29, 42, 43, 45, 46, 50, 51, 52, 54, 57, 58, 60. 69, 71, 72, 76, 78, 83, 84, 96, 99, 101, 102, 110, 111. 113, 114, 116, 117, 120, 121, 122, 125, 129, 130, 132, 133, 137, 140, 143, 147, 148, 150, 151, 155, 158. 167, 168, 169, 170, 171, 175, 177, 181, 185, 186, 194, 198, 202, 203, 204, 205, 208, 210.	71	*33*
Third lacking	16, 91, 105, 138, 139, 199	6	*3*
Irregular[3]	1, 2, 5, 6, 7, 32, 33, 35, 36, 37, 38, 39, 40, 41, 53, 55, 56, 61, 98, 100, 104, 106, 107, 119, 124, 126, 131, 134, 136, 146, 153, 154, 160, 161, 162, 173, 178, 180, 190, 191, 209.	41	*19*
Total		210	

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[1] Songs are thus classified if the third is a major third and the sixth, if present, is a major sixth above the keynote.

[2] Songs are thus classified if the third is a minor third and the sixth, if present, is a minor sixth above the keynote.

[3] Songs are thus classified if the tones do not have an apparent keynote. In such songs the tones appear to be arranged with reference to intervals rather than with reference to a keynote, many being based on the interval of a fourth.

Table 2.—FIRST NOTE OF SONG—ITS RELATION TO THE KEYNOTE

	Serial numbers of songs	Number	Per cent
Beginning on the—			
Tenth	31, 92, 196	3	*1*
Ninth	85, 86, 164, 166	4	*2*
Octave	23, 24, 46, 88, 90, 91, 96, 105, 163, 165, 167, 197	12	*6*
Seventh	3, 111, 143, 183	4	*2*
Sixth	22, 54, 70, 79, 94, 123, 141, 142, 182	9	*5*
Fifth	13, 14, 26, 27, 28, 29, 34, 58, 64, 65, 67, 83, 89, 93, 97, 108, 115, 117, 125, 128, 156, 157, 179, 193, 195, 198, 200, 202, 205.	29	*14*
Fourth	10, 30, 48, 60, 69, 101, 110, 121, 174	9	*4*
Third	4, 9, 11, 15, 21, 25, 42, 47, 49, 52, 63, 66, 71, 72, 74, 78, 80, 81, 87, 99, 102, 109, 118, 120, 122, 129, 130, 132, 140, 147, 148, 149, 150, 152, 169, 170, 181, 186, 188, 192, 194, 201, 204, 208.	44	*21*
Second	8, 12, 19, 50, 51, 62, 68, 73, 116, 133, 168, 172, 175, 176, 185, 207	16	*8*
Keynote	16, 17, 18, 20, 43, 44, 45, 57, 59, 75, 76, 78, 82, 84, 95, 103, 112, 113, 114, 127, 135, 137, 138, 139, 144, 145, 151, 155, 158, 159, 171, 177, 184, 187, 189, 199, 203, 206, 210.	39	*18*
Irregular[1]		41	*19*
Total		210	

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[1] See Table 1.

MELODIC ANALYSIS—Continued

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO THE KEYNOTE

	Serial numbers of songs	Number	Percent
Ending on the—			
Fifth	17, 18, 58, 67, 70, 73, 79, 80, 81, 87, 93, 97, 109, 112, 114, 115, 138, 139, 141, 142, 152, 155, 156, 157, 159, 183, 189, 199.	28	*13*
Third	4, 8, 9, 12, 13, 21, 26, 51, 52, 60, 65, 72, 74, 77, 89, 99, 101, 113, 117, 118, 121, 122, 123, 125, 129, 130, 135, 137, 168, 169, 171, 177, 184, 186, 188, 192, 193, 204, 205, 206, 207.	41	*19*
Second	10, 19, 20, 44, 45, 103, 172, 200	8	*4*
Keynote	3, 11, 14, 15, 16, 22, 23, 24, 25, 27, 28, 29, 30, 31, 34, 42, 43, 46, 47, 48, 49, 50, 54, 57, 59, 62, 63, 64, 66, 68, 69, 71, 75, 76, 78, 82, 83, 84, 85, 86, 88, 90, 91, 92, 94, 95, 96, 102, 105, 108, 110, 111, 116, 120, 127, 128, 132, 133, 140, 143, 144, 145, 147, 148, 149, 150, 151, 158, 163, 164, 165, 166, 167, 170, 174, 175, 176, 179, 181, 182, 185, 187, 194, 195, 196, 197, 198, 201, 202, 203, 208, 210.	92	*44*
Irregular		41	*19*
Total		210	

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Serial numbers of songs	Number	Percent
Song in which final tone is—			
Lowest tone in song	11, 14, 17, 23, 24, 25, 27, 28, 29, 31, 41, 46, 49, 51, 54, 56, 58, 61, 63, 67, 68, 71, 73, 75, 80, 82, 83, 84, 85, 86, 87, 88, 90, 92, 94, 95, 96, 97, 105, 109, 111, 112, 114, 115, 116, 119, 120, 124, 126, 127, 128, 131, 132, 133, 138, 139, 142, 145, 147, 148, 149, 150, 152, 154, 156, 157, 158, 159, 160, 163, 164, 165, 166, 167, 168, 174, 175, 176, 183, 187, 189, 190, 193, 194, 196, 197, 199, 200, 201, 202, 203, 205, 206, 207, 208, 210.	96	*46*
Highest tone in song	52	1	
Immediately preceded by—			
Fourth below	48, 182	2	*1*
Minor third below	22, 129, 130, 134, 135	5	*2*
Whole tone below	162, 173	2	*1*
Semitone below	6	1	
Immediately preceded by and containing tones lower than final tone.	1, 2, 3, 4, 5, 7, 8, 9, 10	9	*4*
Songs containing tones lower than final tone	12, 13, 15, 16, 18, 19, 20, 21, 26, 30, 32, 33, 34, 35, 36, 37, 38, 39, 40, 42, 43, 44, 45, 47, 50, 53, 55, 57, 59, 60, 62, 64, 65, 66, 69, 70, 72, 74, 76, 77, 78, 79, 81, 89, 91, 93, 98, 99, 100, 101, 102, 103, 104, 106, 107, 108, 110, 113, 117, 118, 121, 122, 123, 125, 136, 137, 140, 141, 143, 144, 146, 151, 153, 155, 161, 169, 170, 171, 172, 177, 178, 179, 180, 181, 184, 185, 186, 188, 191, 192, 195, 198, 204, 209.	94	*45*
Total		210	

MELODIC ANALYSIS—Continued

TABLE 5.—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

	Serial numbers of songs	Number	Per cent
Compass of—			
Twelve tones	91	1	-----
Eleven tones	163	1	-----
Ten tones	31, 46, 85, 86, 88, 90, 92, 142, 162, 164, 188, 196, 205	13	6
Nine tones	22, 34, 56, 61, 67, 70, 80, 87, 96, 97, 105, 115, 156, 157, 166, 167, 179, 182, 197.	19	9
Eight tones	19, 23, 24, 48, 58, 60, 117, 125, 155, 165, 177, 194, 198, 206	14	6
Seven tones	18, 43, 57, 66, 69, 73, 76, 79, 81, 102, 108, 121, 151, 154, 184, 207	16	8
Six tones	3, 12, 17, 27, 30, 45, 47, 53, 54, 59, 62, 64, 65, 89, 93, 94, 95, 98, 99, 100, 103, 109, 112, 114, 118, 122, 128, 132, 140, 141, 152, 153, 158, 159, 170, 173, 174, 183, 189, 192, 193, 208.	43	20
Five tones	4, 8, 11, 13, 14, 15, 16, 26, 29, 38, 41, 50, 63, 77, 78, 82, 83, 101, 104, 107, 110, 111, 116, 120, 124, 134, 139, 169, 171, 175, 195, 200, 201, 202, 203.	36	18
Four tones	7, 9, 10, 20, 21, 25, 35, 36, 39, 40, 42, 44, 55, 71, 72, 119, 126, 138, 143, 144, 146, 147, 150, 168, 181, 185, 186, 191, 204, 209.	30	14
Three tones	1, 2, 5, 6, 28, 32, 33, 37, 49, 51, 52, 68, 74, 75, 84, 106, 113, 127, 129, 130, 133, 135, 137, 145, 148, 149, 172, 176, 178, 180, 187, 190, 210.	33	16
Two tones	131, 136, 160, 161	4	2
Total		210	-----

TABLE 6.—TONE MATERIAL

	Serial numbers of songs	Number	Per cent
First 5-toned scale	157	1	-----
Second 5-toned scale	43, 132, 155, 194, 198	5	2
Third 5-toned scale	105	1	-----
Fourth 5-toned scale	3, 18, 31, 47, 64, 66, 73, 80, 85, 86, 92, 95, 108, 109, 112, 123, 156, 159, 165, 179, 189, 192, 196, 206, 207.	25	12
Major triad	13, 14, 26, 27	3	2
Major triad and fourth	4, 195	2	1
Major triad and second	59, 62, 63, 103	4	2
Minor triad and seventh	140	1	-----
Minor triad and fourth	76, 83, 117, 125, 202, 203, 204, 205	8	4
Octave complete	46, 81, 121, 163, 188	5	2
Other combinations of tones including irregular		155	73
Total		210	-----

MELODIC ANALYSIS—Continued

TABLE 7.—ACCIDENTALS

	Serial numbers of songs	Number	Per cent
Songs containing—			
No accidentals, including irregular		184	*89*
Seventh raised a semitone	50, 78, 167	3	*1*
Fifth raised a semitone	79	1	------
Fourth raised a semitone	8, 118, 166, 201	4	*2*
Second raised a semitone	49, 58, 59, 62, 63, 64, 66, 89, 149	9	*5*
Keynote raised a semitone	28	1	------
Seventh and fourth raised a semitone	102	1	------
Fourth and second raised a semitone	48	1	------
Sixth lowered a semitone	12, 141	2	*1*
Fifth lowered a semitone	99, 121	2	*1*
Second lowered a semitone	38, 42	2	*1*
Total		210	------

TABLE 8.—STRUCTURE

	Serial numbers of songs	Number	Per cent
Melodic	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27, 28, 30, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 66, 67, 68, 69, 70, 71, 72, 73, 75, 77, 78, 79, 81, 82, 85, 86, 87, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 103, 104, 105, 106, 107, 108, 109, 110, 112, 114, 115, 116, 117, 118, 119, 121, 122, 123, 124, 125, 126, 127, 128, 131, 132, 133, 134, 135, 136, 137, 138, 139, 141, 142, 143, 144, 145, 146, 147, 149, 150, 151, 152, 153, 154, 155, 157, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 170, 171, 172, 173, 174, 175, 176, 178, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 193, 194, 197, 198, 199, 200, 201, 202, 204, 205, 206, 207, 208, 209.	175	*83*
Melodic with harmonic framework	24, 29, 65, 80, 88, 102, 111, 120, 177, 192	10	*5*
Harmonic	13, 14, 25, 26, 31, 46, 54, 74, 76, 83, 84, 89, 113, 129, 130, 140, 148, 156, 158, 169, 179, 195, 196, 203, 210.	25	*12*
Total		210	------

Melodic Analysis—Continued

Table 9.—FIRST PROGRESSIONS—DOWNWARD AND UPWARD

	Serial numbers of songs	Number	Percent
Downward	1, 9, 10, 11, 13, 14, 15, 16, 22, 23, 24, 25, 26, 28, 29, 31, 35, 36, 37, 38, 39, 42, 46, 47, 49, 52, 54, 58, 63, 64, 72, 74, 79, 83, 86, 88, 91, 92, 94, 96, 100, 101, 102, 106, 107, 108, 109, 110, 114, 116, 117, 120, 123, 125, 129, 130, 131, 138, 140, 142, 148, 149, 150, 152, 154, 156, 162, 164, 165, 166, 170, 172, 174, 176, 177, 179, 180, 181, 182, 183, 185, 186, 191, 195, 196, 198, 200, 201, 202, 205, 207.	91	*44*
Upward	2, 3, 4, 5, 6, 7, 8, 12, 17, 18, 19, 20, 21, 27, 30, 32, 33, 34, 40, 41, 43, 44, 45, 48, 50, 51, 53, 55, 56, 57, 59, 60, 61, 62, 65, 66, 67, 68, 69, 70, 71, 73. 75, 76, 77, 78, 80, 81, 82, 84, 85, 87, 89, 90, 93, 95, 97, 98, 99, 103, 104, 105, 111, 112, 113, 115, 118, 119, 121, 122, 124, 126, 127, 128, 132, 133, 134, 135, 136, 137, 139, 141, 143, 144, 145, 146, 147, 151, 153, 155, 157, 158, 159, 160, 161, 163, 167, 168, 169, 171, 173, 175, 178, 184, 187, 188, 189, 190, 192, 193, 194, 197, 199, 203, 204, 206, 208, 209, 210.	119	*56*
Total		210	

Table 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Number	Percent
Downward	3, 295	*57*
Upward	2, 523	*43*
Total	5, 818	

Rhythmic Analysis

Table 11.—PART OF MEASURE ON WHICH SONG BEGINS

	Serial numbers of songs	Number	Percent
Beginning on unaccented part of measure	2, 3, 5, 6, 7, 8, 9, 12, 14, 19, 20, 22, 26, 27, 30, 32, 33, 35, 36, 39, 40, 41, 43, 44, 45, 46, 47, 49, 50, 51, 57, 58, 59, 62, 63, 64, 65, 68, 70, 71, 73, 75, 76, 77, 78, 82,85, 86, 87, 89, 90, 91. 92, 97, 98, 99, 100, 101, 106, 108, 109, 110, 111, 112, 113, 118, 121, 122, 123, 124, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 142, 143, 147, 148, 149, 151, 153, 154, 155, 158, 159, 161, 162, 164, 166, 167, 168, 175, 177, 178, 179, 182, 183, 184, 187, 188, 190, 192, 197, 208, 210.	113	*53*
Beginning on accented part of measure	1, 4, 10, 11, 13, 15, 16, 17, 18, 21, 23, 24, 25, 28, 29, 31, 34, 73, 38, 42, 48, 52, 53, 54, 55, 56, 60, 61, 66. 67, 69, 72, 74, 79, 80, 81, 83, 84, 88, 93, 94, 95, 96, 102, 103, 104, 105, 107, 114, 115, 116, 117, 119, 120, 125, 126, 127, 140, 141, 144, 145, 146, 150, 152, 156, 157, 160, 163, 165, 169, 170, 171, 172, 173, 174, 176, 180, 181, 185, 186, 189, 191, 193, 194, 195, 196, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 209.	97	*47*
Total		210	

RHYTHMIC ANALYSIS—Continued

TABLE 12.—RHYTHM (METER) OF FIRST MEASURE

	Serial numbers of songs	Number	Percent
First measure in—			
2-4 time		136	*65*
3-4 time	3, 5, 6, 8, 13, 16, 19, 20, 21, 22, 25, 27, 28, 32, 45, 47, 49, 56, 60, 61, 63, 65, 67, 68, 69, 73, 79, 82, 85, 86, 92, 95, 100, 102, 112, 115, 117, 119, 120, 122, 123, 124, 129, 130, 131, 138, 140, 142, 144, 152, 153, 155, 156, 157, 161, 165, 166, 172, 178, 179, 180, 181, 191, 199, 201, 205, 209.	68	*32*
3-8 time	64	1	
5-8 time	135, 192	2	*1*
6-8 time	31	1	
4-4 time	10	1	
5-4 time	1	1	
Total		210	

TABLE 13.—CHANGE OF TIME (MEASURE-LENGTHS)

	Serial numbers of songs	Number	Percent
Songs containing no change of time	1, 14, 15, 20, 21, 23, 25, 26, 27, 30, 37, 38, 53, 65, 72, 83, 91, 94, 97, 99, 104, 109, 114, 128, 130, 132, 136, 137, 144, 145, 146, 149, 166, 173, 181, 196, 200, 204, 206, 207, 210.	41	*19*
Songs containing a change of time		169	*81*
Total		210	

TABLE 14.—RHYTHMIC UNIT OF SONG

	Serial numbers of songs	Number	Percent
Songs containing—			
No rhythmic unit	6, 7, 8, 9, 13, 14, 15, 16, 17, 22, 23, 24, 25, 27, 28, 29, 31, 32, 34, 35, 36, 37, 38, 39, 42, 43, 45, 46, 47, 51, 52, 54, 55, 61, 62, 63, 69, 71, 73, 74, 76, 78, 80, 85, 86, 87, 88, 93, 94, 96, 97, 102, 104, 109, 110, 111, 112, 117, 118, 119, 120, 122, 126, 129, 131, 132, 134, 136, 137, 143, 145, 147, 151, 155, 156, 159, 164, 168, 170, 171, 172, 173, 174, 175, 176, 180, 184, 187, 190, 191, 192, 197, 198.	94	*45*
One rhythmic unit	3, 4, 5, 10, 11, 12, 18, 19, 20, 26, 30, 33, 41, 44, 48, 49, 50, 53, 56, 57, 58, 59, 64, 66, 67, 72, 79, 81, 82, 83, 84, 89, 91, 92, 95, 98, 99, 100, 101, 103, 106, 107, 108, 113, 114, 115, 116, 121, 123, 124, 125, 128, 130, 133, 139, 140, 141, 142, 144, 148, 149, 152, 154, 157, 160, 161, 162, 165, 167, 169, 181, 182, 183, 185, 186, 188, 189, 193, 194, 195, 196, 199, 200, 203, 204, 206, 207, 208, 210.	90	*43*
Two rhythmic units	1, 2, 21, 40, 60, 65, 68, 70, 75, 77, 90, 105, 127, 135, 138, 146, 150, 163, 166, 177, 178, 179, 201, 202, 205, 209.	26	*13*
Total		210	

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